GRAY STATE V6

Written by

FADE IN:

EXT. AFGHANISTAN VALLEY - SUNRISE

A lone Taliban insurgent, turban and slung AK, silhouetted against morning sky. He leads a column of fighters discreetly down the mountain pass into the valley.

TITLE: TORA BORA, AFGHANISTAN - EIGHT WEEKS AFTER 9/11

1000 yards away, in a dug-in observation post, Special Forces sergeant DANIEL WALKER observes them through a spotting scope.

DANIEL
Right on time.

Next to him, team leader EDDIE KNIGHT picks up the radio, while Air Force JTAC operator STACK looks up from his maps. They've been out here for days.

KNIGHT
Is it him?

Watching intensely through the scope, Daniel spots the flash of a face.

DANIEL
Confirmed.

STACK
AC130 on station, just give the word.

The insurgents move into the cave on the mountainside. Knight passes Daniel the radio while he settles behind an infrared target illuminator. The image glows white and green.

DANIEL
Missionary 6, Karma 3, we have P.I.D. on Geronimo, with 15 foot mobiles. They'll be in Pakistan by breakfast - requesting clearance for birdcall, over.

EXT. MOUNTAIN CAMP - CONTINUOUS

Delta commander MIKE BOWEN keys down the radio volume.

BOWEN
(into mic)
Karma 3, go to team internal.

Behind him, Short, pushy female CIA BITCH stands between Bowen's Team Sergeant and allied Afghan militia.

Heated words as Bowen's Team Sergeant MASTERSON climbs into a truck with a few of his men, getting ready to move out.

MASTERSON
Bull shit, they surrendered! Get them out of our way!

CIA BITCH
We have to honor treaties struck by tribal leaders, get out of that truck! Major Bowen, pull your teams in!

The Afghan rebels point their AKs threateningly at the Americans. Bowen considers the situation.

Looks at Masterson. Shakes his head.

Bowen turns away and keys his throat mic as CIA Bitch goes back to hand flapping the guns away.

BOWEN
Karma 3, Missionary 6. We're getting fucked from above. Do you have eyes on?

INTERCUT - PHONE CONVERSATION

The last insurgent lingers outside the cave.

DANIEL
(into radio)
Yes.

BOWEN
Burn him, sergeant.

Hands and voices still, but hearts racing - eyes locked on the distant cave entrance.

Daniel keys a target illuminator.

DANIEL
Like a Rembrandt.

STACK
(over radio)
Mailman 21, target is painted. Send it.

MAILMAN 21
Roger, firing 40 mike-mike.

Helicopter rotors are just beginning to turn when the thumping explosions reach the camp.

CIA Bitch turns around, listens, then glares at Bowen, who stares calmly back in a hard poker face.

She whirls back to her chopper.

CIA BITCH
Spin ‘em up, let’s go!

EXT. VALLEY - SUNRISE

Daniel’s team has packed and is already moving down the mountainside.

INT. CAVE - DAY

Dust is still settling as the team moves into the clearing near the cave.

There are a lot of bodies - but no sign of “Geronimo.”

STACK
(into radio)
Coordinates ...

Daniel spots movement, pulls Stack into the ground.

Sudden gunfire - an ambush!

Incoming RPG! BOOM!

The smoke clears. Knight groans, one of his legs gone.

Daniel - dazed, coughing, gets to his feet. Returns fire. Pushes forward.

CIA Bitch’s helicopter hovers over the area - her finger in his face - trying to yell over rotor roar.

Below them, a lone figure collapses.

CIA Bitch and her security detail hop off the bird. She starts her yelling as the chopper goes back into a hover.

Stack slides in, rendering aid as CIA Bitch hustles over.

STACK (CONT'D)
Did we get him, Dan?

CIA Bitch pushes Stack to the side.

CIA BITCH
Get away from him. You're all getting court-martialed.

She stares down at Daniel, studying his face.

Bowen watches down from the chopper, the CIA bitch standing over one of his men. She looks up and hand signals the pilot - "Pick up this one, and that's it."

TITLE CREDITS - NEWS CLIP MONTAGE

_) News - 2001: "After a chase through the Tora Bora mountains by US Special Forces, it appears that Osama Bin Laden, the 9-11 mastermind, has escaped into Pakistan."

_) News - "without an obvioushe US military presence in the Middle East has escalated into... "

_) Iraq war, dead children, depleted uranium defects.

_) Newspaper clipping/record: Henry Kissinger quote. "Depopulation should be the highest priority of U.S. foreign policy towards the Third World."

_) World leaders laughing with crowds of cheering sycophants, waving political campaign signs of URIASZ WASIK - an old, tough politician.

_) Indie media confronting Kissinger with cameras before being pushed out by security.

_) GNN NEWS: Osama bin Laden finally been killed in 2011!

_) Late-night comedian (Leno): "and then before anyone could see it, they dumped the body into the ocean??"

) News clips - 2011, helicopter full of Navy SEALs responsible for death of Osama bin Laden shot down, all KIA.

_) News - "the US Special Forces community has begun to voice its distrust in its leaders."

_)News: “Today the President announced expansion of powers granted the Department of Homeland Security, a move critics are calling “privatizing an army.”

_) News: “The United States, Russia, and China attempt peace negotiations after North Korea begins a barrage of artillery against Seoul!”

_) A thick, bristly General: THE SIX. “the only way we *can* cull North Korea is the nuclear option.”

_) NEWS: mandatory RFID clinics and gun registration laws passed!

_) NEWS: “...no sign of the missing Boeing 777s...”
“...geopolitical powder keg waiting for the match...”

_) worldwide rioting.

_) Sweaty preacher to his congregation:

PREACHER
War! Famine! Collapse! Pray, Christians, judgment is at hand, and there is nothing you can do to stop it!

_) technological implication that the news is being fed into everyone's smart phone and TV.

_) Wasik, a tall, thin, sinister man in a suit - in a 1970s TV show interview:

WASIK
In the next century, nations as we know it will be obsolete; all states will recognize a single, global authority. We will have a new world order, either by consent or conquest.

01 XXXX SEQUENCE 01 (2-3PAGES)

EXT. MINNEAPOLIS - MORNING

A black “Department of Homeland Security” helicopter thumps over a city neighborhood, machine gunner looking out.

INT. DANIEL'S HOUSE - BEDROOM - MORNING

DANIEL WALKER wakes up. Looks to the window. The thumping noise recedes. Then he remembers who's with him!

But the bed is empty - she's gone. Where is she? His cell buzzes - reaches across to get it. He smiles at the call ID image: long, sleek black hair and sand-colored skin - it's WINONA WINDFOOT.

DANIEL
Hey. No, just getting up.
(laughs)
Yeah.

He sits up. The sheets fall from his body. He is in his early thirties, fit and strong.

An ugly scar runs up the right side of his back, over his ribs, up his neck. He stretches his right shoulder actively.

DANIEL (CONT'D)
It feels great, a lot better.

He laughs again at something she says. His room is full of unopened boxes, bare walls - just moved in.

DANIEL (CONT'D)
I don't have to be there till 9, so
I got like... 20 minutes.
(chuckles... waits)
So can I see you later?

She accepts. He smiles - victory!

SERIES OF SHOTS:

_) Thumpthumpthumpthumpthump - Daniel sprints the last mile on the treadmill.

_) Daniel showers. A smart meter reading his water usage blinks a green light and the water shuts off.

BATHROOM - LATER

Sparse, clean. Daniel buttons a Minneapolis Police Department dress uniform, the collar covering the scar on his neck.

INT. SECURITY OFFICE - DAY

Fat security slob drinks coffee, moves camera controls, watching Dan leave the building and enter the parking lot.

EXT. CITY PARKING LOT - DAY

Gunshots and distant sirens - just another war zone. Daniel walks to his car.

A big black Wasik symbol has been spray-painted over his "9-11 TRUTH" bumper sticker.

He looks at it for a second, sees that the security fence was cut and most of the cars have been vandalized.

He tries to thumb the paint off. Nope.

EXT. CITY ROAD - DAY

Daniel drives past a drab shopping district - NO DOLLARS ACCEPTED! Signs. Lots of vacancies.

One car over, a little girl looks at him through a clean Prius' backseat window. Sees the symbol on his car.

She smiles - points at the Wasik campaign sticker on her own car.

02 XXXX SEQUENCE 02 (3-4 PAGES)

INT. POLICE HQ - CONFERENCE ROOM - DAY

Senior police officers - the Chief and Captain - address an unlawful shooting report. DUNLOP, a surly cop with a swollen lip sits across Daniel, flanked by some buddies.

All are staring at Daniel. The Chief shuffles reports.

CAPTAIN
Officer Walker. From your testimony: "After the man refused to respond obey commands, Sgt Dunlop responded with two shots at point blank range. It was clear Sergeant Dunlop provoked the behavior he needed to justify a shooting."

CHIEF
That's quite a story, son.

Eyes a news clipping: POLICE EXECUTION IN MINNEAPOLIS. He sighs, studies Daniel.

CHIEF (CONT'D)
Walker, don't you think a police officer has a right to self defense?

DUNLOP
(mouth full of gauze)
I thought he had a knife.

CHIEF
Shut up.

The chief stares

DANIEL
Yes sir, I just think that professional police officers are equipped to deal with escalating threats with deference to the overall preservation of human life.

CAPTAIN
An idea you chose to demonstrate by physically attacking your partner and knocking out his teeth?

Dunlop scowls.

INT. POLICE HQ - LOBBY - DAY

Daniel walks out, loosening his collar.

An old man is in the middle of telling the younger guys a joke. He gets a big laugh. This is retired police chief ERIK WALKER - Daniel's father.

Erik turns to him.

ERIK
C'mon kid, I'll buy you breakfast.

INT./EXT. FAST FOOD RESTAURANT - DAY

A diner. Not crowded. Daniel and Erik sit by the window.

ERIK
Danny, I can get you the job but I can't guarantee that you'll keep it for very long.

DANIEL
I can’t help it, dad.

He crumples his wrapper and gets up.

ERIK
Dan. Mallory’s picking me up in a minute. I thought we could come by. See the new place.

Dan puts on a TAN BEANIE from his army days.

DANIEL
I got shift. See you, pops.

Opens the door to flurries. A snowstorm is coming in. Daniel moves through the whiteness to his car.

An errantly braking car slides to a stop in front of him. Driving is his 16-year old sister, MALLORY. She rolls down her window.

DANIEL (CONT’D)
They gave you a *license*?

MALLORY
Well, you know, aim small miss small.

DANIEL
That’s not how you should-

MALLORY
So you’ll take me to range? That indoor 300-meter one you cops get to use?

DANIEL
Shouldn’t you be in school?

MALLORY
I wanted to see how it went. With Dunlop/

Erik shuffles up.

ERIK
Oh, buried and forgotten. Dunlop will get some paid time off, then at worst, get shifted to some federal bureaucracy with fewer duties and higher salary.

Erik lets himself into the passenger seat.

MALLORY
(to Daniel)
Well hey. Fuck his face.

DANIEL
Come here.

They bump foreheads. He suddenly smears his old army beanie on her hair and face and walks away, leaving her holding it.

MALLORY
Danny, gross!

DANIEL
Shouldn't be out here without a hat, kid.

SERIES OF SHOTS:

_) The snowstorm is getting thicker with no sign of stopping.

_) Daniel dealing with people on his shift. The issues are economic - dollar collapse, gas and food shortages, abuse.

INT. POLICE HEADQUARTERS - LOCKER ROOM - NIGHT

Daniel takes off his uniform, putting the coat in his locker. OFFICER 1 pokes his head into the room, spots him.

OFFICER 1
Walker! Back on the clock, shift brief in 5!

Dunlop brushes past him, unbuttoning his uniform, chuckling.

Daniel pauses, then pulls his uniform back on, buckles his duty belt, and closes the locker again.

INT. MALL OF AMERICA - LATER

Mallory is out with group of friends at the mall, Dan's tan beanie poking out of her little purse.

Everybody’s on their phones, texting and chatting happily. She and a boy from her class - PRESTON - totally pretend they didn’t just get busted looking at each other.

03 XXXX SEQUENCE 03 (3-7 PAGES)

INT. POLICE CRUISER - NIGHT

Daniel drives a squad car, new partner RAND in the passenger seat.

RAND
You wake up when the bad guys do, that sort of thing. Cooking, drug running, prostitution sometimes. 5th district is a mess. Where you coming from? 4th? 4th is bad too, but they wouldn’t start a rookie out on 5th.

DANIEL
Is that where all the bad shit happens?

RAND
Yeah, I got a theory; pay attention. Last year. Got real bad when these wily fuckin' city planners had blight declared on posh north Minneapolis neighborhoods that had declining property values. Blight! And then like magic they use massive city funds to buy it up cheap and turn it all into fuckin’ chainstores and paint-by-number apartments. And then, like the holy exodus from Egypt, evicted welfare leeches by the thousand funnel into low-income housing projects built in white suburbs!
(laughs)
It’s like they’re trying to start a race war. I mean you must have seen it by now, it’s happening in 4th district too.

A helicopter buzzes overhead - fast.

RAND (CONT’D)
Huh, that’s weird -

EXT. NICOLLET MALL - NIGHT

Traffic lights blocking a path for him, Daniel accelerates around a corner, turning into downtown Minneapolis.

RAND
Welfare check not go through this week, playa?

RASHID
I told you I didn't start no fire.

RAND
(to Daniel)
Ring this one up to go, would you partner?

Rashid resists, but Daniel scans his hand with an RFID gun.

RASHID
Ain’t y’all heard what happened?

The RFID scanner blinks red. Rand tightens the zips.

RAND
Ding ding ding! We have priors!

Rand twists his wrists. Elbows him hard. Sirens approach.

RAND (CONT’D)
There are apartments above that store, sparky.

****(PAGE 12) - CATALYST

Daniel waves the vehicles in, but they zip by - police vehicles, military trucks, light flashing, blowing straight past him, and away from the flaming building.

RAND
Where the fuck are they going?

Daniel moves to the squad car.

DANIEL
(into radio)
Dispatch, unit 4, we -

Sudden radio squelch, then -

Daniel gets into a squad car and drives off

04 XXXX SEQUENCE 04 (2-4 PAGES)

SERIES OF SHOTS:

_) Daniel drives away from the fire.

_) Fear! Riot cops deploying.

_) All travel suspended. People stuck in airports. Rail lines. People of all types, stranded together.

INT. WALKER HOUSE - BEDROOM - NIGHT

Clattering landline on the nightstand. Erik wakes groggily, paws the phone off the hook.

ERIK
Chief Walker.

INT. CORNER DRUG STORE - SAME TIME

The corner store has big windows on both sides and a TV overhead playing the news.

Daniel calls from a phone behind the counter, the curious clerk watching him..

INTERCUT - PHONE CONVERSATION

DANIEL
Dad, get up right now and check your records. When would Lockdown Sequence 3 be activated?

ERIK
Jesus.

Erik gets up, yawns, toddles across the hall into his office.

HOME OFFICE - CONTINUOUS

Computer blinks on.

A desktop background of the Walker family in the 80s. Erik is Sheriff for the Lakota Reservation, standing with young Daniel, and two Lakota kids - John and Winona.

ERIK
Ok, what?

DANIEL
Lockdown Sequence 3, why would it -

A space heater whirs on top of the counter next to a wide-eyed store employee. The door dings as people continue to flood in.

ERIK
Oh, THOSE records.

He scoots his chair across the office to a low file cabinet - and pulls a folder full of photocopied documents.

Behind Daniel, people watch the screen, look out the window as flashing lights race by.

Erik reads a document - OPERATION ABLE PATRIOT. Reads phrases like NUCLEAR WAR, MARTIAL LAW.

His eyes widen. Now he’s awake. He gets out of his chair.

ERIK (CONT’D)
It’s martial law. Part of the National Response Framework plan to preserve government during nuclear war. We must have got hit with a bomb. New York, DC. Maybe both. There’ll be National Guard tanks in Peavey Plaza within the hour. How long has it been since the order?

DANIEL
Three minutes ten seconds.

ERIK
The city can be quarantined in 11 minutes. Practice record is just under 9. After that ain’t no one but the Lord Jesus Christ who can open those roadways.

Erik looks at the glowing desktop picture from his office.

ERIK (CONT'D)
The cabin on the res, Danny. One hour. Get over the 77 bridge and move your ass, boy. Where's Winona?

INT. GAS STATION - NIGHT - CONTINUOUS

People look out the window anxiously as lights and sirens zoom by.

Suddenly all phones and TVs click on with the same message - Emergency Alert System bars and tone.

EAS
PANIC PANIC SHELTER IN PLACE

The electricity clicks off - total blackness. Everybody freezes - the only sound is the cashier's little heater powering down, down, down, down.

Silence.

BANG! All the glass blows out at the same instant. People are knocked off their feet. Cold wind and smoke.

EXT. STREET - CONTINUOUS

Daniel moves out into the street, coughing on dust - looks to the skyline - one of the skyscrapers of Minneapolis is burning and smoking through the white snowstorm.

Daniel runs back to the squad car as the screaming begins.

INT. MALL OF AMERICA - CONTINUOUS

Cell phones come out as flash lights.

Mallory and Preston are separated from their friends in the crowd.

INT. UNIVERSITY LIBRARY - LATER

The doorknob rattles. A second delay, the door crashes inward.

DANIEL
Winona!

He runs up the stairs to the lab. It's dark in here - she could be anywhere.

DANIEL (CONT'D)
Winnie?

He sweeps the flashlight, sees a heavy backpack coming at his face! He stumbles back as it hits his face.

DANIEL (CONT'D)
Ow!

The attacker comes out of the darkness - It's WINONA WINDFOOT - a beautiful 28-year old Lakota bio-med student. She inspects the damage.

WINONA
I'm sorry. I can't understand you when you shout.

DANIEL
What do you have in there?

A loud crash outside the window. Winona looks.

WINONA
Stuff we might need.

Their faces are close. He kisses her.

DANIEL
Sorry I missed our date.

WINONA
Thechihila, Wanikiya.

Choppers buzz the window outside. Sirens. Panic growing. Daniel jumps up.

DANIEL
Follow me. If there's any shooting, find cover and wait for me.

A sudden CRASH at the door. Daniel draws his pistol and flashlight.

DANIEL (CONT'D)
Police department, step out! Now!

A group of students move in, hands up.

STUDENT 1
I told you this was a bad idea.

Daniel holsters his pistol, looks at Winona.

DANIEL
Come on.

STUDENT 2
Hey, you didn't take all the percocet, did you?

INT. MALL OF AMERICA - LATER

Mallory and Preston try to escape the mall. Someone slams into Mallory.

Preston shoves the guy, and they get outside to see the parking lot and roads beyond completely jammed with traffic. The city is dark except for headlights and the flashing of emergency lights.

The electric WHOP of a cattle prod. Mallory collapses into rough hands. Preston reacts with a cocked fist, but is pushed aside.

05 XXXX SEQUENCE 05 (2-3 PAGES)

INT. SQUAD CAR - CONTINUOUS

Lights and sounds - Daniel speeds around metro traffic, getting out. Army trucks rumble in the opposite direction. Emergency vehicle lights paint the city walls red, blue, and orange.

DANIEL
Three miles in 2 minutes. 1 to get there, 1 to get out. 1 to get there, one to get out.

Dispatch crackles with new calls, new disasters. He turns the radio off.

The freeway entrances and are blocked, headlights and honking horns, everything dark. The snow storm gets thicker.

WINONA
What's happening, Danny?

DANIEL
It's a false flag. They do it to incite panic, so they have an excuse for martial law.
At first everyone's gonna be out getting food before the stores go dry.
(MORE)

DANIEL (CONT'D)
Riots, arson, military arrests, food and medical shortages. Federal relief camps, forced labor, forced relocation. Foreign interdiction.

WINONA
How do you know this?

DANIEL
Because that’s how we impose martial law in other countries.

He looks to his watch. Surprised by the crack of a gunshot.

DANIEL (CONT’D)
Get down.

She hunkers in the backseat. He looks over - there’s a glow in the horizon sky.

WINONA
What time is it?

DANIEL
That’s not sunrise.

They round the final corner before the bridge - and a checkpoint is already being set up on the far end. A single squad car blocks the end, and TWO COPS direct traffic to the sides, clearing a path. Daniel drops gears, slowing down. The glow fades from the sky.

WINONA
Don’t run.

EXT. ROADBLOCK - CONTINUOUS

Both cops at the checkpoint Have hands on their guns. As they open a lane. Drivers yell out windows as Daniel’s squad car pulls through.

He pulls up to COP 1.

COP 1
Walker? Is that you?

Cop 2 moves around the vehicle, tense. Arrest posture.

DANIEL
Yeah, listen, can you back your squads up? I need to get through.

COP 1
Only federals getting through tonight. Didn't you hear what's happened?

DANIEL
That's why.

A shrill pitch from the road behind them - a column of black armored M-RAP vehicles is approaching, sound cannon yelping.

COP 2
It's them.

INT. BLACK M-RAP VEHICLE - CONTINUOUS

The black-suited surfer-dude driver, PEPPER, keys off the sound cannon.

The vehicle is loaded with well-dressed VIPs - government employees, cultural elite. Bowen watches the sky. He's an old warrior turned private security, with a graying beard and black combat vest. The radio hisses.

EYES (OVER RADIO)
Mobile, this is Eyes. That's a confirmed strike on Region 5 hub.

BOWEN
This is Mobile, I copy. Switching to public secure.
(twists radio knob, yells to senior VIP)
Chicago's gone, sir!

VIP
What?

BOWEN
Chicago went dark. I need your permission to change course to Denver.

VIP nods assent, eyes turning outside, to the filling streets outside, flashlights bobbing, cell phone screens floating.

BOWEN (CONT'D)
Break break break, this is Mobile 6, all units immediately shift to Alternate B, replot flight to destination Denver, how copy, over?

Several radio confirmations.

AIR
Mobile, this is air. We are standing by to receive precious cargo at Private Gate 1 alpha. Be advised, the airport is getting a little hot.

BOWEN
Copy all, air, weapons tight but stay frosty. 10 mikes.
(to Pepper)
Only open route out of town. Nothing in our way. Push it, let's move.

They accelerate around traffic and approach the roadblock.

06 XXXX SEQUENCE 06 (2-3 PAGES)

EXT. ROADBLOCK - CONTINUOUS

Both cops have guns pointed now.

COP 1
You know your vehicle is reported stolen?

Long pause.

COP 2
Get out of the car! Get out of the car now!

Daniel is pulled out. Cop 1 covers while Cop 2 goes in to cuff him, putting him on the ground.

Stranded people are yelling, stressing out the cops.

A sudden sound cannon blast interrupts as Bowen hops down from the M-RAP and approaches from the other side of Dan's car.

BOWEN
Hey, listen, you need to move your shit-

Daniel hears the crunching boots coming. Sees COP 2 looking inside the car. Dan suddenly grabs the cuffs and hip-tosses COP 2. Bowen and Cop 1 both put their guns on Daniel.

Bowen doesn't know who the bad guy is, moves between targets.

COP 1
He’s the bomber!

Bowen locks eyes on him. There’s recognition.

Suddenly Winona opens the car door. Pepper fires a reflex burst, shattering the rear window and hitting Daniel in the leg.

Daniel goes down, draws his pistol, and shoots Bowen in the vest.

Pepper opens the door to fire, but Dan empties his magazine, sending them back both into the armored MRAP doors.

Daniel sees the rear window of his car has beenshattered.

DANIEL
Winona?

Daniel’s eyes narrow with fury, and he stares down the dark, tinted M-RAP windshield.

INT. BLACK ARMORED VEHICLE - CONTINUOUS

Bowen watches Daniel reload quickly and expertly, then fire into their bulletproof windshield in tight, professional shot groups. A controlled pair each for driver and commander.

PEPPER
Jesus!

EXT. ROADBLOCK - CONTINUOUS

With one pistol trained on the windshield, Daniel deftly jumps up the MRAP’s hood.

He tugs a connecting wire out of the CROWS sensor head. Inside, the controls for the machine gun go dark.

Keeping the pistol trained, Daniel jumps back down. Flashing lights and sirens - the cordon is closing in.

INT. BLACK ARMORED VEHICLE - CONTINUOUS

Bowen watches through spider-pattern bullet impacts as Daniel gets in the car and drives away.

Pepper can’t activate the CROWS machine gun.

The cordon closes in, lights and sirens, sealing off the bridge.

07 XXXX SEQUENCE 07 (4-6 PAGES)

INT. SQUAD CAR - CONTINUOUS

Flying down the highway, south, away from the city. Daniel eyes the mirrors, looking for signs of pursuit.

Winona bleeds in the back seat, eyes blinking slowly. As he watches the rearview, she looks into his eyes. Her mouth form words.

But his ears are ringing. He can’t hear her. The ringing continues.

Behind them, the city is lit with flames bouncing off the thick white sheet of the snowstorm. Smoke obscures everything. This chaos his hemmed in by flashing lights.

SERIES OF SHOTS:

Collapse scenario stuff, set to the ringing ear tone.

WHAT HAPPENED?

SERIES OF BOMBS SET OFF - FIRE RAGING, NO ONE TO HELP, CHEMICAL PLANT, DOMESTIC TERRORISTS BLAMED DOLLAR DECLARED WORTHLESS

INT. A FAMILY’S HOUSE - NIGHT

Noise from outside in the streets Shouting. A family lies huddled with candles, peeking outside draped windows. Sudden pounding on the door.

EXT. FOREST HILLSIDE - MORNING

Still gray haze and a light snow. Pine trees in the bluffs; a beautiful landscape.

Daniel stands shivering by a pile of loose dirt and snow. Beside him - the crude tool that he used to dig.

He looks down for a long moment, then turns and trudges away back down the hillside.

EXT. PARKING LOT - DAY

Remote gas station parking lot. Daniel pulls an M4 rifle from the trunk of the squad car. Breaks it down and stuffs it into Winona's blood-stained bag.

Next comes a first aid kit. He looks at it, thinking.

He sits down in the driver's seat and opens the first aid kit Finds a sterilized razor blade.

Presses the blade onto the back of his hand, revealing a small bump under the skin.

He finally grits his teeth and does it. The tip of the blade slices the skin, probes, finally bringing out a tiny electronic device.

He wipes the blood off, looking at it.

He leaves it on the dashboard.

Drives up a mountain road in a different car.

08 XXXX SEQUENCE 08 (5-6 PAGES)

INT. BEDROOM - DAY

Trucks outside. Somebody wakes up. Uh oh. What time is it?

The alarm clock is dead.

Toddles into the kitchen. Starts coffee machine.

Looks out the window.

Sees men in masks running through the neighbor's yard, hopping fences. He goes to the window.

Army trucks in the street. Evacuation. Smoke-choked skyline.

GENNARO (O.S.)
(into pulpit mic)
Good morning, gentlemen. I guess I'll just cut right to the chase. Once again, we are at war. The incident in Korea escalated late last evening. Here in the next few hours we're going to be seeing Russian and Chinese downrange instead of Haji.
(MORE)

GENNARO (O.S.) (CONT'D)
Our active duty guys are already moving to targets over there, but for you and I on the homefront, it’s gonna be a little different.

CHANGE THIS TO GENNARO/MASTERSON or SEVERSON/MASTERSON??

A church sanctuary-turned-regional HQ. A hundred police, military, and feds listen.

<Edit IN// move this around better, the food supply one, give to Jae?>>

GENNARO (CONT’D)
EDIT: Domestic terror groups.

INSERT SHOT: National guard staff sergeant JOSH BAKER joins REARDON and other soldiers in civilian clothes as they park their cars and walk into the armory.

GENNARO (CONT’D)
XXXX estimates total depletion of food supply within the next 24 hours, and what people have in their houses in 72 hours.

INSERT SHOT: Shops gutted out, left abandoned. Nothing left.

INSERT SHOT: Josh commands a humvee in a convoy. They roll out of the motor pool, pointed toward the city. Machine guns in snowy streets.

Severson operates a digital projected map of the US. Huge swaths of the country are colored red, the rest blue.

MAKE MASTERSON SAY THIS PART: and imply alliances with DHS/mil

GENNARO (CONT’D)
House Speaker Wasik invoked the war powers act last night and declared national martial law. This is the most egregious use of force we’re capable of, and we’ll be doing it to our own friends and family.

INSERT SHOT: Police and National Guard are activating - driving around with lights on, boots running, dragging C-wire coils across streets.

//EDIT OUT>

GENNARO (CONT'D)
My sympathy to all you who still got family in Minneapolis, but let me tell you something - that fire didn't come from China. DOMESTIC TERRORISTSSSS! who buried their guns before they got banned. Buried them for one purpose. Once they figure out how stretched we are, they WILL try their luck, and in a few months, twin cities suburbs may look more like Baghdad. So we will move against targets identified by the NSA and DHS, coordinate with local authorities, block their travel, track their communication, freeze their assets, tighten the noose around their supporters until they can't blow a fart without our K9s alerting. It doesn't matter anymore whether innocent people have anything to hide because we are to ensure that there is no place TO hide.

INT. GNN NEWS STUDIO - DAY

THIS SCENE HAS BEEN MOVED - INTRO CHARLOTTE HERE, EXPECTATION VS. REACTION. COVERING WHAT'S HAPPENING NOW, SHE'S STILL QUESTIONING THE WALKER STORY.

Bold, confident GNN anchor CHARLOTTE BANNISTER walks through the TV news floor, a beehive of activity reacting to a loss of internet connectivity.

CHARLOTTE
They want us to run *what story?* When *this* just happened?

She flaps a printed article.

STAGE MANAGER
Just until we get the alert system confirmation.

CHARLOTTE
When they shut down the internet, it's because they don't want you to see what's happening.

They walk past the Emergency Alert System machine, which connects to every phone and TV on the grid.

(25% OR PAGE 25-30) COMMIT TO ACT II

Snow storm in the bluffs. Almost utter silence.

Daniel watches from the crack of a tree well shelter, looking out with the detached optic from his M4.

Far below him, he watches slow-moving lines of refugees moving down the highway. Hundreds of stalled cars form clusters, people trying to stay warm.

He shakes - it's freezing out here.

He squats back down into his cleverly-devised shelter. But bending his knee makes him wince.

The leg isn't doing so well - he rotates the ankle. It's getting stiff.

He settles into a rest position, trying to stay warm. He opens Winona's bag, digs out an orange prescription bottle.

He rattles out the last bit of medication into his gloved hand. Swallows it with some water from a plastic bottle, grimacing from leg pain.

INT. BLACK OFFICE - OPS BAY - DAY

CHANGE THIS TO DHS depot? THEY ARE DISCUSSING HIS CONTRACT.

DHS Commander MASTERSON moves with a clipboard through the ops bay.

A flag hangs from the high ceiling - white pirate skull and lettering on a black flag - BLACK OFFICE INTERNATIONAL.

In the corner, a complex Crossfit gym. Bowen and Pepper do a vigorous set of inverted pushups as the others guys count time. Bowen beats Pepper. The guys cheer.

Bowen's ribs flash a purple bruise. He points at it, displays it to the group - alpha male dominance.

BOWEN
See Pepper, that's why you shoot .40cal.

Arm and back tattoos ripple as he pulls on a shirt.

MASTERSON
Physical therapy, Mike?

BOWEN
Can’t get better by going slower.

MASTERSON
We gotta talk the budget.

BOWEN
Perfect. I’ve already started spending it.

They walk.

Armor is welded inside black S.U.Vs, weapons are unpacked from cases. Lots of tech gear, lots of firepower.

MASTERSON
A

Bowen stops by a stack of black weapons cases. Cracks one open, revealing a Cheytac M200 sniper rifle - 5 feet of gun.

BOWEN
God damn.

He runs his hands up and down it.

MASTERSON
Ad

BOWEN
You know the max recorded kill on this system is 2,500 fucking yards?

MASTERSON

BOWEN
You got it. Just make sure one of these gets into my truck.

BRIEF ROOM - LATER

Bowen keys a powerpoint slideshow - shows Uriasz Wasik.

BOWEN
Gentlemen - our new client, House Speaker and acting President *Uriasz Wasik.* And since Chicago went down, that makes St. Paul the temporary national HQ. Means we’re the new secret service.
(MORE)

BOWEN (CONT'D)
This golden ticket's gonna have to be handled carefully, because it means we'll be sharing hot routes with army convoys, otherwise historically known to an oppressed population as big fat targets.

He looks around at his guys - a bunch of stacked, intimidating "operators" with lots of experience.

BOWEN (CONT'D)
Now it's hard enough to get you retards to all sit down in the same room at the same time to expect you to learn something, but remember - these local rubes will be looking for a suit to shoot, and they can probably outgun you. Pepper.

They laugh.

BOWEN (CONT'D)
Whatever we have to do in the service of our client will be exonerated. But if there has to be shooting, let your enemy be the one to fuck up and shoot first.

INT. BOWEN'S OFFICE - DAY

Accolades from a long career. Secretary JESSICA works at his desk.

JESSICA
Morning, Mike.

He collapses onto his couch.

BOWEN
Sing to me, sweet thing.

JESSICA
Name Daniel Walker. Former MPD, stole a cruiser and blew up the Henjum building, after which he made a run through a police cordon, shot you, and made good his escape...

BOWEN
Yeah, ok, ok.

JESSICA
RFID trace hasn't moved for a few days. I'm guessing he cut it out. Whoever he really is, he knows what he's doing.

BOWEN
Where?

JESSICA
Just outside La Crescent. With the army in the streets and police in every house, his 9 lives are about up. Mike, I've seen the footage. I don't even think he did it.

BRING BACK UN MENTION? SOMETHING TO INDICUATE BOWEN'S PURSUIT OF DAN - WHATEVER IS HAPPENING TO HIM IS BOWEN'S FAULT FOR ISSUING THE STRIKE ORDER AFTER A STANDDOWN.

BOWEN
Doesn't matter.

JESSICA
Why?

Bowen gets up to leave.

BOWEN
What's the one language everyone speaks?

EXT. DOWNTOWN ROCHESTER - NIGHT

Hand-painted signs: NO CASH, RFID ONLY

Armed cops stand doggedly outside a posh protected grocery store that's running on generators.

EXT. GROCERY STORE - NIGHT

Daniel sits in his car in the across the street - bandaged hand gripping the wheel. He watches the controlled entry point, where the crowd is getting pushy.

He counts out some cash - crinkled bills and some change. It doesn't look good.

Winona's go-bag is in the backseat, rifle barrel poking out.

DANIEL TALKS TO THE BARRIER COPS - WHEREABOUTS OF THE BOMBER - get some news here

INT. GROCERY STORE - CONTINUOUS

Daniel, in his police uniform, tries to hide his limp as he moves past the cart boy.

DANIEL
Hey man. Do you have a working land-line?

CART BOY
A *what?*

Daniel sees a pay phone in the entrance. Walks past the cart boy.

He puts cash in and dials.

Ring. Ring.

People stare at his back as they walk past him. He finally gets the answering machine.

MACHINE
(set to music)
This is the Stack. What up!

Beep.

DANIEL
Listen, um... it's me. You probably saw the news. Anyway I... I need your help, man. You remember where to go. And no bullshit, because they're gonna know you talked to me, so you might not have a choice. Ok. See you.

He hangs up, turns a little too fast and winces.

He goes to the pharmacy. Every price is 500% higher, but there's nothing left on the shelves. He leans down with a wince and sees one bottle wedged in the back corner, almost hidden. He scoops it out.

Baby aspirin. He stares at it.

(PAGE 30) Meet B Story

INT. CHECKOUT LINE - NIGHT

Daniel stands in line with his medicine and some small food items, thumbing his change. Classy, ritzy people in line, reading the paper or looking at the TV.

TV
Again, we're advising everyone to shelter in place.

The fat, cheerful cashier works the scanner, making small talk with the person in front of Daniel.

CASHIER
Nope, federal credit only tonight. Can't take cash anymore, you wouldn't believe how nasty people can get when you tell them that! But did you hear about Minneapolis? Oh my goodness.

Daniel looks down at his bandaged hand. Tries to back out of line, but a YOUNG WOMAN is already in line behind him. He looks away.

A television screen overhead suddenly picks up an emergency alert! Charlotte Bannister delivers the news.

CHARLOTTE
Police have announced they have identified a suspect in the devastating bombing in Minneapolis yesterday. US army veteran Daniel Walker...

Everybody in the store is watching as the news flashes a freeze frame from the checkpoint shooting.

Daniel scans for an exit, looks behind - the girl is looking right at him - she knows!

Behind him, JAE VICKERS, a young blonde with bright, observant eyes, watches him - the nervous movements, the disheveled police uniform. She sees what he's buying, and there's even a bloody bandage on his hand!

He can't move, he doesn't know what to do. The guy in front of him passes his hand through a scanner to complete the purchase.

Now it's his turn with the cashier.

CASHIER
Hi!

She scans the aspirin.

CASHIER (CONT'D)
Will that be all, officer?

Before Daniel can do anything, the woman behind him bumps him with her cart.

JAE
Oh, sorry Dan. Can you scootch over a smidge?

He steps aside so she can maneuver her cart. She starts putting her things down with his.

JAE (CONT'D)
(to cashier)
He gets off duty, drags me to the store to get his medicine, and forgets we might need groceries while we're here.

Daniel's completely unprepared for this.

DANIEL
Sorry... *babe*.

It's so awkward even the cashier notices. Jae laughs, the cashier joining in. The groceries flow.

CASHIER
(laughing)
Oh, mine's the same way. The Petersons stopped coming over.

JAE
(to Daniel)
Oh honey, will you bag this up for me?

Daniel obeys woodenly.

CASHIER
Be safe out there, hon.

Jae passes her hand through.

JAE
You betcha!

Daniel pushes the cart, this strange new woman walking along with him. She beams at the police guard at the exit, who smiles and steps aside, letting them out.

EXT. STORE PARKING LOT - NIGHT

They leave the flickering lights of the store and head into the parking lot.

JAE
So where are we going?

She completely drops the fake MN accent and demeanor, revealing a bubbling South African accent.

DANIEL
Thanks for your help.

Daniel walks/limps away from her toward his car. There are sudden crackling gunshots and a flash mob swarms over the barricade and into the parking lot, consuming the police officers and Daniel's car. Gang members on trucks roll in.

JAE
Walk with me.

Daniel turns and follows her as the flash mob floods the parking lot, breaking windows and getting violent with clueless people caught in the open.

Jae opens the door to her S.U.V. and gets in, Daniel joining her.

DANIEL
Go, quickly. Now. Go!

The mob tries to stop her car, but she maneuvers expertly out of the lot, Daniel holding on.

DANIEL (CONT'D)
Oh shit!

Jae swerves to avoid someone, and smacks into a cart in the parking lot. It was carrying a large TV.

JAE
(wincing)
Wish I got the liability insurance.

INT. JAE'S S.U.V. - CONTINUOUS

They escape from downtown Rochester. The streets are dangerous - bottles thrown, burning tires, but Jae is a maniacal driver!

JAE
Where are we going?

DANIEL
What? You're driving!

JAE
This is a rental! I'm here on business!

DANIEL
Look out!

Some ridiculous sight - flashmobs flooding protected areas, looting and burning.

JAE
Well? Where do we go?

DANIEL
It's out of town, all I had was my car.

JAE
Well, shit. Look, we can go back to my place, but it's starting to get bad.

09 XXXX SEQUENCE 09 (6-7 PAGES)

INT. HOSPITAL CORRIDORS - DAWN

Jae and Daniel enter the hospital side door side door - a cart was holding it open. Jae hands him a medical gas mask, and begins putting one on herself.

JAE
They say in a crisis it takes 3 days for your average person to steal what he needs. An accountant or travel agent, whatever. But after a week, that same person is ready to kill for what he needs. From a medical standpoint, it's just fascinating how predictable this reaction was, to be released at the slightest trigger. But what's a little scary is that all of this happened in the first 36 hours after the lights went out. Follow me.

He looks around at the mess the building is in. Clears the air from his mask like a soldier.

DANIEL
What are these for? Gas leak?

JAE
The smell.

They go inside.

The corridors are nasty. Junk everywhere, running sewers. Bloated bodies in hospital beds, or burned black.

She moves them up flights of stairs.

She stops at the fourth floor.

He winces. She shines her light on him.

JAE (CONT'D)
What is it? Are you hurt?

DANIEL
It's nothing.

JAE
Then let's go.

LATER

A heavy door with Jae's name on it. It's already taken a battering.

She hits a keypad combo and it opens.

INT. JAE'S OFFICE - DAY

Sparse, clean. Bundles of air fresheners. Blanket on the couch.

Jae sets the lock, then drops her bag.

The wide windows and high view of the town offers glimpses of the ongoing riot below.

DANIEL
You ever read Malthus?

JAE
Yeah.

Daniel glances at her. She pulls off her bulky winter jacket.

He sees that she is beautiful.

She catches him looking.

JAE (CONT'D)
What do you need?

DANIEL
I'm sorry, um -

JAE
No, do you need anything? Some hospital food, water bottles? They're over there. Take as much as you can carry. We can't stay here.

She pulls a opens a well-stocked medical travel kit from under her desk.

DANIEL
Why are you helping me?

JAE
Helping you?

DANIEL
You didn't have to help me.

She opens the kit.

JAE
No, no, friend, you got it wrong. You are getting *me* out of *here.*

DANIEL
I'm what now?

JAE
Yeah. I'd get out of here myself, but then what? My ride, your place. We can leave after the streets clear.

She stands over him. Puts on medical gloves.

JAE (CONT'D)
Lie down.

DANIEL
Excuse me?

JAE
I'm tired of watching you pretend you aren't hurt.

DANIEL
Thank you. I don't need your help.

JAE
Lookit, tough guy. I got little reason to be travelling with a cripple. A *wanted* cripple. You need to adopt a clearer understanding of your circumstances. Now lie down.

She gets him to lie down.

He pull up his pants leg. She inspects it.

JAE (CONT'D)
Haven't you ever tied a bandage before?

DANIEL
You're not a doctor.

JAE
No. I just own the hospital. Well. All the branches in the northern hemisphere.

She looks at him. Staring at her.

JAE (CONT'D)
Yeah. Dead dad, inherited empire.

DANIEL
Bad day to be in town.

JAE
You're telling me.

She inspects his wound.

DANIEL
You don't think I might be... dangerous?

She laughs.

JAE
Is this because of what the lady on the telly said? God, sometimes I forget how funny it is hearing American men talk about themselves. Look, no one from outside America believes anything on American TV, okay, so I knew that no *way* could *you* be a *terrorist*. The limp and the hand bandage, Jesus! But I was running out of travel panties and I needed a plan.

Long pause. Jae practices her Minnesota accent, changes her socks.

JAE (CONT'D)
I'm Jae, incidentally.

DANIEL
Okay.

JAE
You know, you're not very good at meeting people.

She cinches the new bandage.

DANIEL
Sorry.

JAE
That's ok.

Silence for a while.

DANIEL
Look, okay, I do have a place, and I can let you stay for a few days, but I don't think I want any kind of long-term commitment right now.

JAE
You know? I wouldn't worry.

EXT. VETERAN CEMETARY - NIGHT

A truck aims headlights at two men - one fat and one with a beard - who are pulling an old round PVC pipe from the ground in a veteran cemetery.

The pipe comes out of the hole. Big black writing - SIC SEMPER TYRANNIS '94.

MATCH CUT TO:

EXT. TRAFFIC CONTROL POINT - DAY

The dirty PVC pipe sits in the bed of the truck. The bearded man idles in traffic, Looking ahead to the checkpoint. The fat man sits next to him.

Josh and Reardon direct their squads in random searches at the entry point. Scans. It's slow and cold.

VASQUEZ and JOHNSON man gun turrets in humvees on opposite sides of the street. Vasquez adjusts a travel MP3 player's volume knob.

JOHNSON
Hey Vax, hold up!

He points his cell phone camera. Vasquez clatters the gun turret around.

VASQUEZ
All right, get you some!

Johnson takes the picture.

JOHNSON
Cool.

A passing car flashes its lights and honks its horn - teenage girls wave their hands out at the soldiers, cheering.

Vasquez jerks his chin up to the car - '*sup.*

But behind him, here comes Sergeant Major BUCKLE - a wiry and intense African-American pitbull of a man pulling a small entourage. He takes one look at the gunners' behavior and loses his mind.

BUCKLE
Sergeant Baker!

Vasquez spirits his Mp3 player away and tries to act professional as Buckle yells at Josh. Johnson discreetly applies color filters to his cell phone picture.

BUCKLE (CONT'D)
Any questions, sergeant?

Josh is not fazed by the scolding.

JOSH
Yes, sergeant major.
(indicates traffic)
Who are we looking for?

REARDON
Yeah. And whare are the rules of engagement?

BUCKLE
Like the Colonel said. Hearts and minds, isolate bad guys.

He looks at Vasquez' face and stops. Stares up at him from the ground.

BUCKLE (CONT'D)
Sweet baby Jesus, which army are you in, private? Po-lice that mustache!

The truck creeps through the intersection, waved through by the soldiers. The fat man waves.

EXT. ROAD - NIGHT

Military vehicles zoom past them on the road. Jae drives, Daniel alert and watching.

DANIEL
It's up here. Left.

They pull into a snowy, hilly road. Dark forest trees, heavy with white globs of snow. Snow catches the headlights like embers.

DANIEL (CONT'D)
Woah, careful.

They skid suddenly, sliding toward the edge of the road!

Jae spins the wheels just right, and they stop at the edge.

Off the road, a buried car's brake lights glow under the snow.

Two huge wolves stare at them.

JAE
Beautiful. Is someone in there?

Daniel thinks for a moment.

DANIEL
Wait, stop, stop, stop!

A bullet CRACKS off the hood. Jae slams the brakes.

They sit for a while, engine running. The wolves run off.

DANIEL (CONT'D)
Well, we aren't dead yet.

He opens the door and stands out.

DANIEL (CONT'D)
Lakota phrase - "friend, don't shoot"

Someone out in the trees yells back.

JAE
Who is it?

Daniel motions for silence.

DANIEL
Just stay here.
(leans out the window)
John?

Silence. A figure comes out of the hills to them.

Daniel gets out of the cab to greet the figure.

John slams the rifle butt into his stomach! Daniel falls to the ground, groaning.

JOHN
Out of the truck! Now!

Jae gets out, keeping her pistol hidden. John slings his rifle, then grabs Daniel by the collar. Looks him over.

JOHN (CONT'D)
Saw you on the news. They didn't know whose blood they found at the scene, but I knew. I knew.

He looks Jae over.

More threats of fighting.

DANIEL
I buried her, John. I buried her in the bluffs.

END THIS SCENE LIGHTLY - JOHN SHOULD NOT BE AN ENEMY. DANIEL SHOULD TURN JOHN - THEY NEED TO MAKE AN GREEMENT TO AVENGE HER. THEY'RE GOING TO DO IT. TOGETHER. THE EMOTIONAL TURN COMES HERE, JOHN COMES IN LATER AND AGREES TO IT.

10 XXXX SEQUENCE 10 (2-6 PAGES)

EXT. CABIN - MORNING

A cold, windy sunrise. Daniel works to get a generator started.

He struggles with it, finally gets it running. Laughs with relief.

He stands to observe the field around him - the soil is still hard and frozen. Other small houses and trailer homes poke out of the landscape.

Icy wind -

MATCH CUT TO:

Summer breeze. Soft feet in the grass behind him. A younger Daniel smiles.

BACK TO SCENE:

Footsteps crunch behind him. It's Jae.

JAE
Food?

DANIEL
Oh. No thanks.

JAE
No, I'm asking. Do you have some? I'm hungry.

She turns and goes back to the cabin.

INT. CABIN - NIGHT

He made her soup.

Jae sees Dan's military awards in a shadowbox on the wall.

A snapshot of his special forces unit - signed GERONIMO '01.

JAE
Which one's you?

Daniel looks up. Chuckles

DANIEL
I tell him and tell him, but he keeps putting those things back up.

JAE
Who?

DANIEL
My dad. I'm the one on the left.
Team Leader.

JAE
What's Geronimo?

DANIEL
The code name for bin Laden.

JAE
Huh. The telly didn't say that
part.

DANIEL
Nope.

LATER

Daniel keeps watch out the window, cleaning a hunting rifle. Jae is racked out on the couch, snoring.

Headlights outside. Daniel is already up and moving.

DANIEL
Get up.

Jae comes out of deep sleep.

JAE
Okay.

He runs out the back door of the cabin.

He moves out into the snow to get a firing angle on the vehicle - it comes around the trees.

It's a police car! They found him!

Daniel watches the car stop and a figure come out. Daniel can't shoot him, so fires into the air.

DANIEL
Get on your face, hands out front!

STACK
Walker, you clear that chamber or
I'll feed it to you!

DANIEL
Stack?

He catches the light - a gorgeous black funny-man built on a linebacker frame. It's STACK.

Daniel marches over and hugs him.

DANIEL (CONT'D)
Good to see you, man.

STACK
Do you have to shoot a gun at everybody?

Jae opens the door, letting light out. Stack looks her over. Back to Daniel. Back to her.

STACK (CONT'D)
Hey, he shoot his gun at you yet?

STACK (CONT'D)
Dan. We had a problem.

DANIEL
We?

Erik steps out of the passenger seat.

Daniel looks - no one else is in the car.

DANIEL (CONT'D)
Where's Mallory?

INT. CABIN - NIGHT

WHAT'S THE POPE IN THE POOL

ERIK
She wasn't at home and the phones were out. They had warrants out for both of us, Dan.

JAE
For what?

STACK
Being on the list. Your threat level is determined by the NSA and your ID is flagged with a color and you go on a list. Different colors are a way for the military to establish rules of engagement.

JAE
Rules of engagement? Like on a battlefield?

STACK
Like on a battlefield.

STACK SHOULD MENTION THE SF TEAMS - some guys were confined to quarters, others were pulled for domestic work on high profile hits, federal teams are seizing cattle, food, water, banks.

DANIEL
Where'd they take her?

ERIK
They'd be outprocessing our district to Stillwater.

JAE
The past ten years we were getting contracts for these new residential facilities built north of the Twin Cities with municipal funds. The biggest one's in Stillwater. It can house 80,000.

ERIK
Then that's where she'd be.

DANIEL
And you know people there?

ERIK
I know everybody.

THERE'S A PROBLEM HERE STILL - ONE THAT ONLY JOHN CAN FIX!

Daniel puts his head in his hands.

The door opens. John walks in. and then gets very close to Daniel.

Daniel looks up.

JOHN
SOMETHING ABOUT WINONA

See, you're just like me now. You don't have a nation. You have a *territory*.

Stack looms over him. He sizes Stack up. Smiles.

JOHN (CONT'D)
I'll go.

OUTSIDE - LATER

Daniel puts some gas cans in Jae's trunk and closes the hatch.

Jae closes her S.U.V. door, buckles up.

DANIEL
You should be able to sell it, trade it. Might buy yourself a plane ride.

JAE
The truck? Naw, I'll probably get it flown with me.

Daniel nods. She waits.

DANIEL
Ok. Good luck.

She watches him walk back through the cold toward the cabin. She puts the truck in drive.

Sits, there, staring at the wheel.

11 XXXX SEQUENCE 11 (3-5 PAGES)

IS THERE A TIME IT'S CLEAR BOWEN IS AFTER DAN

INT. DHS COMPOUND LOADING DOCK - NIGHT

Groups of detainees wail, shackled to pipes running along the wall.

Mallory crouches quietly, observing her surroundings with wide eyes. The man next to her shouts at the top of his lungs.

The garage door clatters open with a whoosh of cold wind. A heavy black truck pulls in.

Masterson steps down, all in tactical gear, huffing, elated. Joined by other DHS goon.

DETAINEE
This is a violation of my civil rights!

Masterson laughs at him, walks away, sucking down a water bottle.

MASTERSON
Constitution won't stop a five-five-six! Hey, you!

He points his finger at Mallory.

MASTERSON (CONT'D)
Get her inside.

The garage door clatters down.

INT. DARK ROOM - LATER

Mallory sits in a lone chair, hands cuffed together, a single light over her head. Masterson holds DANIEL'S TAN BEANIE out to her. She stares at it, then back at them.

MALLORY
I'm not talking without a lawyer.

The men laugh. The hand drops the hat on the table.

MASTERSON
That's ok, sweetheart. We can wait.

THIS IS A FEDERAL INPROCESSING CENTER, SHE'S PUT ON A BUS OR SOMETHING TO A SATELLITE CAMP, WE SEE WHAT SHE'S ABOUT TO GET INTO. SEES SOMEONE ON THE BUS WHO IS LATER SHANKED BY A PRISONER, OR CLUBBED BY A GUARD

INT. HALLWAY - NIGHT

Masterson comes out of the room.

MASTERSON
Eh, she don't know shit.

MASTERSON (CONT'D)
To who?

BOWEN
I want to talk to her.

MASTERSON
Why?

BOWEN
If I'm going to catch him I want to know about him.

MASTERSON
Let the media chew on the homegrown terror story, get people freaked out enough, then we aren't looking for evidence, we're just waiting for strike approval. Mike, you gotta learn there are easier ways a doing things.

INT. PRISON BUS - NIGHT

A bus without windows. Mallory sits shackled to a frail, frightened woman as the bus grunts to a stop.

Outside, a loudspeaker echoes and distorts. Cold lights flick on.

A detention officer steps on the bus.

OFFICER
Stand up, single file, follow the *blue line!*

They move off the bus. Outside, it's barbed wire, ice, and snow, and cold concrete. They move toward a cold metal turnstile.

INT. CAMP 37 IN-PROCESSING - LATER

Mallory gets hosed down, head shaved, probed, inspected, and photographed.

VOICES
Are you HIV positive? Have you ever tested positive for TB? Do you have any agricultural or industrial skills?

MALLORY
No. No. No.

Shouting, buzzers, crowds of detainees shuffling down colored lines. Barking dogs, DHS agents.

INT. “WARD B” - LATER

There’s a loud buzzing as a new batch of prisoners are brought in. Most of them are kids, marked yellow. The guard notices Mallory watching.

GUARD
Orphans.

Mallory is escorted down the corridor in her blue prison clothes. Thin issued sheets folded in her hands, she follows a guard through the common area to her ward.

She watches a little girl with blonde curls entering the registration mill. Before they arrive at the Ward door, the guard clacks down her night stick.

GUARD (CONT’D)
Open Blue 3!

Raises her night stick, pushes her in with it.

GUARD (CONT’D)
Close Blue 3!

The door clatters shut behind her. The room is full of rough-looking women who watch her enter.

HOOLIGAN, a massive woman with beady eyes, motions her over. Mallory moves to an empty bunk far away from the other women - trying to be invisible.

Suddenly the lights bang on.

GUARD (CONT’D)
Let’s go, get up!

Mallory puts the sheets down, but clutches Daniel’s hat.

EXT. CITY STREET - DAY

A line of prisoners clear a downtown street of monstrous snow drifts that have buried cars.

Mallory struggles with a heavy shovel while prison guards watch from inside warm duty vehicles.

She strikes down with her shovel, strikes something, looks down and vomits. The prisoner next to her looks over.

PRISONER
Another dead one here, boss!

INT. CAMP 37 - NIGHT

New prisoners wail and scream. Mallory covers her ears, eyes red with fear and exhaustion.

SOMEWHERE - MAKE IT CLEAR THEY ARE MAKING ROOM FOR MORE PRISONERS - THEY RECRUTI prisoners being trained to be DHS conspricted goons - aggressive and brutal, serving the masters, happy to do it, cadre of elites, tatts and beards, dreads,

GUYS GET PREACHY, GUYS GET BEAT - GUARDS HAVE FORCE, MAKE SOFT PRISONERS MORE COMPLIANT, RAT OUT TROUBLEMAKERS

EXT. CAMP 37 YARD - DAY

Mallory stands shivering in the windswept camp exercise yard with a hundred other people from her ward. The fence is tall, barbed wire is turned inward. Snow is drifted against the fence along which there are guard towers every 100 meters.

She watches the guards, following their patterns. Calculating their sectors of fire.

Mallory looks to a place in the trees beyond the fence - maybe a good escape spot. It lies right between two machine gun towers.

LOUD SPEAKER
Let’s go, Ward B. Time’s up.

INT. CAMP 37 CHOW LINE - DAY

Watery cabbage soup and a slice of Wonder Bread. The next Ward Bomes in, settling at the tables.

The little girl sits across from Mallory, eyes on her plate. Her head has been shaved, and she’s shivering.

Mallory pushes her hat across the table to her. She looks up at Mallory, scared and unsure. Mallory smiles. The girl takes the hat and looks away.

Mallory notices Hooligan watching her from down the table.

INT. WARD B - NIGHT

Mallory tries to stay awake on her cot. It’s freezing in here, but she can’t let her guard down.

There’s a creak - what’s that? She is suddenly struck in the stomach and a pillow pushed over her face! She struggles to break free, but more punches to her ribs subdue her.

Hooligan Dyke straddles her, fist forcing the pillow over Mallory’s face. Two other prisoners help hold her down.

HOOLIGAN
Now I’m gonna lift the pillow and you’re gonna shut up, or tomorrow morning you’ll be just another fish suicide. Okay?

She lifts the pillow. Mallory struggles. Hooligan pulls a shank - an angled cut of PVC pipe. Presses it against her face.

HOOLIGAN (CONT’D)
What did I say?

Hooligan licks her lips, looking at her. Breath quickens and her hard face softens - she even smiles.

HOOLIGAN (CONT’D)
Gosh, you *are* pretty.

She strokes Mallory's hair, her breath getting heavier.

Suddenly three heavy blows on Mallory’s face, leaving her bloody and choking.

She cries out as one of the prisoners yanks forces her legs open.

Hooligan pulls one leg from her pants and moves her naked crotch toward Mallory’s face. Mallory moans, bleeding and crying.

Across the floor - through the guard shack window, the night guard watches - not doing anything.

A tent full of cots, women turn away, and no one does anything.

INT. CASE ROOM - DAY

Chainlink fence partitions, colored lines, a moaning zoo of freezing, exhausted, terrified detainees.

A bank of federal case workers deal with them one by one. A dumpy bored woman pulls Mallory’s file on an old computer, mouse wheel ratcheting as she scrolls. A guard watches closely.

CASE WORKER
46079. Walker.

The constantly opening and closing front door blows chilly air into the room. Mallory is wearing thin prison clothes with cloth slippers.

The case worker pauses - something in her file shows RED. She looks at Mallory.

CASE WORKER (CONT'D)
Dockets are booked, Miss Walker.

She types loudly.

CASE WORKER (CONT'D)
You will remain in detention until your case can be reviewed in 120 days. Next please.

The woman stares down at Mallory. Mallory stares right back.

A black glove on her shoulder, and she's pulled away as the case worker smacks her gum.

EXT. CAMP 37 YARD - DAY

Mallory stands at her spot on the yard, wind blowing mercilessly.

The blonde girl makes her way over in the snow, stepping carefully in Mal's footsteps, the TAN HAT covering her ears.

She trudges over, smiles up at Mallory.

Mallory looks down at her without expression. The girl's smile fades.

She sees the bruises. She recoils, flees through the snow.

Mallory looks back to the spot in the trees, nestled between the machine gun towers.

INT. WARD - NIGHT

Mallory lies on her bunk, eyes staring at the ceiling. The door buzzes and clatters open. She clutches her only weapon, staring at the ceiling. (WHAT DID SHE GRAB EARLIER? SOMETHING SMALL AND PATHETIC)

OFFICER
Prisoner 46079. Get over here.

The sound startles her. The voice belongs to an officer she doesn't recognize. She obeys cautiously.

OFFICER (CONT'D)
Put your shoes on.

The officer seems anxious. Hooligan rolls in her bunk and stares at Mallory as she puts on her prison slippers and leaves the ward.

HOOLIGAN
Hey, where she going, Boss?

PRISONER
Hey yo bull, I'll suck yo dick you let *me* out. Hey.

Hooligan's protests are drowned by the others, and the wailing begins. Mallory stops by the officer, looks up.

OFFICER
Follow me.

EXT. CAMP 37 YARD - NIGHT

The floodlights out here are bright, glaring off the windswept snow. The officer guides her out into the exercise yard. He stops.

OFFICER
Wait here.

He leaves quickly.

She waits, shivering, staring into the tower lights, which are pointed at her.

Seconds pass dangerously in utter silence. Why hasn't she been spotted?

She decides to escape. But the moment she moves - she looks to her escape spot in the trees beyond the fence - and someone is standing there.

The man pulls down a face covering - it's Daniel. He motions her over.

Unbelieving, she moves through the snow in her slippers to the towering fence. She looks up - both towers are empty!

John emerges from the trees in front of her, then grasps the fence.

He pulls back a cut section like a sardine lid.

Daniel holds Mallory's eyes with his.

DANIEL
Come on, Mal.

MALLORY
Danny?

DANIEL
Yeah. Let's get out of here.

She rushes through the hole into Daniel's arms. She buries her face in his neck, clinging to him, sobbing.

MALLORY
You came for me? You came for me?

DANIEL
Of course I did.

Daniel wraps a blanket around her and picks her up, tucking her freezing feet in. He puts his mask back up and carries her easily back into the trees, down the hill and out of sight.

They reach the edge of a service road. John breaks a red chemlight and waves it.

Jae reverses her S.U.V. to them. John opens the back door for them and climbs into the front.

DANIEL (CONT'D)
Hold on, Mal.

He snaps out his knife and quickly digs the RFID out of her hand. Holds it up to the light - then drops it in the snow.

JAE
Let's go.

They get into the back seat and Jae peels out.

INT. JAE'S S.U.V. - NIGHT

Jae turns onto the main road, glances in the rearview into the backseat where Daniel wrap's Mallory's hand.

Daniel, looking ahead, nods to something he sees.

TWO VEHICLES? BETTER ODDS IF THEY SPLIT UP, BUT HOW TO KEEP DAN AND MAL TOGETHER AT FIRST, THEN GO TO DAN AND JAE?

The main road is still only a service road for other camps.

All along both sides - Trucks. Lights. Dogs. Fences. Towers. The scale of the operation opens up before them.

And ahead of them, a bridge control point.

JOHN
Don’t run.

EXT. BRIDGE - CONTINUOOUS

SGT Dunlop - now in DHS garb, closes off the bridge barricade with his truck and gets out.

DUNLOP

He looks at the approaching S.U.V. and grins - revealing two missing front teeth.

INT. S.U.V. - CONTINUOUS

Daniel surmises situation, decides what to do.

DANIEL
TELLS WHAT TO DO

They do it. JUMP OUT?

DANIEL (CONT’D)
PROMISE TO MALLORY - BE RIGHT BACK.

THEY SPEED TOWARD THE CHECKPOINT

JAE
What’s the plan?

DANIEL
Plan?

They brace themselves. The agents open fire.

The tires blow out and the vehicle wobbles - Dunlop grins. But the vehicle isn’t stopping.

It flips and rolls through the barricade, crushing Dunlop.

The truck slides right off the bridge and into the Mississippi River.

12 *****(50%) - MIDPOINT - SEQUENCE 12 (4-5 PAGES)

EXT. RIVERBANK - NIGHT

Daniel cracks his injured shoulder on impact. His head hits and he is knocked out.

The S.U.V. fills with freezing water - it's sinking!

JAE
(gasping from cold)
Danny. Dan. Wake up wake up wake up!

She reaches over and slaps his face.

He gasps awake!

JAE (CONT'D)

The water swells over their heads.

She slashes her belt with a seatbelt cutter.

He struggle as Jae fumbles over his lap to dig a baggie out of the glove box.

Then she slashes his seatbelt.

They get the doors open and kick out.

Daniel tumbles underwater, struggling with his hurt arm.

Jae kicks for the surface.

He signals her - wait!

She points up. White arcs of bullets underwater.

They wait, trying to stay underwater and drift further downstream.

Finally, losing ability to move his limbs, He comes to the surface, gasping and sputtering.

Jae pulls him to the bank, her own limbs quaking. She pulls him as hard as she can to get him over the lip of ice.

JAE (CONT'D)
God, you're useless!

He finally gets up with her, and they move up the bank into the boughs of a big pine tree.

Jae struggles to open her baggie with her frozen fingers, while Daniel tries to disguise their tracks.

Jae finally opens the baggie with her teeth, and pulls out a thin metal space blanket.

They look at each other for a moment, then both start to undress.

They scoot together and she throws the blanket around them.

They tuck in the sides - a race to get completely covered.

Her hips shift and they are facing each other, naked and shaking.

She puts her hand to his lips - *shhhh.*

INT. BLACK OFFICE - CONTINUOUS

Bowen watches infrared video feed from a surveillance drone.

He studies the scene at the bridge - some response teams, flashing lights.

JESSICA
(controlling the feed)
There's the car.

The IR feed picks up a very faint heat signature in the water. No sign of life.

MASTERSON
Might as well wait for the police report.

Bowen looks closer - scratch patterns in the snow - and is that something there under the tree? He scrutinizes the edges of the tent. No, couldn't be.

MASTERSON (CONT'D)
Turn it around, Jess. Fuel is money.

INT. SPACE BLANKET - NIGHT

Jae and Dan shiver in silence, waiting. Daniel's limbs spasm. His eyes begin to close.

JAE
Hey, I keep telling you. Don't do that.

She pulls his chest to hers. He mumbles, drifting out of consciousness. Jae is coming in like a bad radio.

JAE (CONT'D)
Dan, talk to me. Hey. Tell me a story. Tell me what it's like growing up on the res.

Daniel is hallucinating. He's getting hot. He starts to panic.

JAE (CONT'D)
This is just paradoxical undressing, Dan. Don't freak out on me. How old were you when you went to the res?

Dan looks at Jae and sees Winona. Next to her, 12-year old John questions young Daniel, eyes low and suspicious.

YOUNG JOHN
How old are you?

12-year old John stands protectively over 8-year old Winona.

YOUNG DANIEL
T-t-ten.

JAE
Yeah? Who was your first friend?

DANIEL
John and...
(Shakes head)
... and Winona.

JAE
That's good, Dan. What was she like? Keep talking, keep thinking.

INSERT SHOT: Young Winona knocks on the cabin door in a cheerful pattern. Young Daniel opens it, and they smile at each other.

DANIEL
She was beautiful.

Young John finds them playing together and kicks young Daniel's ass.

DANIEL (CONT'D)
But out of my league.

INSERT SHOTS:

_) Police Chief Erik drops Dan off in a squad car and drives away. Daniel turns back to face his town - his arm in a sling.

DANIEL
When I came back, it wasn't because people there knew me - it was because nobody cared who I was.

A lone Indian watches him, sipping whiskey. The paper in his lap reads BIN LADEN SCANDAL. Sips more whiskey, watching.

INT. CABIN - DAY

Bright summer day. But Daniel drinks inside, in the dark.

He looks at a letter: VA ELIGIBILITY DENIED.

Suddenly, Winona's special knock on the door.

DANIEL
She cared.

The door cracks open - it's her. And she's now a beautiful young woman.

INT. SPACE BLANKET - NIGHT

The shivering stops slowly.

DANIEL
And now she's dead and it's my fault.

She sees him lying there - frail and injured. A long scar runs up his back to his arm. One man against the world.

JAE
All the time you spend fighting the world, how could you ever find something you like?

She realizes he's warm - and so is she. Her curves begin to show.

They are an inch apart.

She gasps suddenly. Laughs a little.

DANIEL
What?

JAE
Your feet are cold.

INT. ABANDONED ELEMENTARY SCHOOL - DAY

The snow melts, brown patches of ground emerging. An abandoned school.

Jae and Daniel walk into the entrance.

Mallory runs out to Daniel. Hugs him.

Erik holds the door open.

INT. GYMNASIUM - EVENING

INTRO STEVE BOBBY LOVEGOOD

LOVEGOOD - SOME KIND OF CONNECTED GUY, FRIENDS WITH ERIK, HE'S ONE OF THE MOVERS/SHAKERS, BUT UNSTEADY. UNRELIABLE.

LOVEGOOD IS HERE, wanted to stay and help.

Daniel yells at Erik while the video crew sets up an interview.

DANIEL
The plan was we get Mal and go back to the cabin!

STEVE
Look, Dan, if you don't want to do the interview, we can always just follow you until you give us one.

Daniel advances.

DANIEL
Is that what you think would happen?

Steve sucks his cigarette, and rises to meet him. Steve offers his hand. Daniel stares. Steve is a leathery old news shooter with a long braided ponytail.

STEVE
Steve. You're Daniel Walker. I was shooting for CNN, flew into Tora Bora with the official search group six months later. You know, the search they based the reports on. You know what we actually found?

DANIEL
What.

STEVE
(shakes head)
Nothing. But I believed you.

Behind them, Bobby is setting up a camera.

BOBBY
Yeah, and you think that the United States just got done bombing its own cities.

STEVE
No, I said it was a false flag, which is -

Daniel seizes Steve and drops him onto his ass. He strides over to Bobby.

BOBBY
Ok, yeah, coming.

Daniel forcibly puts him down next to Steve.

DANIEL
Gentlemen. I do not care what you believe. I do not care how you found me. I care only that you do not see where I am going. Okay?
(to Erik)
No, wait a second, how *did* they find me?

Erik absorbs his stare.

ERIK
They're a couple of old news contacts with the department that just wanted to meet you. So I told them how.

DANIEL
You told the *press* where to find me? Cool, dad. Real cool.

He paces furiously.

STEVE
Come on, Dan, after what you did last night, do you think we would blow our exclusive -

DANIEL
If you speak one more time, you will be hurt. Wait, how did you *already know* what happened last night?

STEVE
Well shit, Dan, you're all over the news again.

INT. CLASSROOM - DAY

They play a Youtube video on their iPad -

STEVE
(reading video title)
"OMG Minneapolis bomber returns to metro to break his little sister out of federal prison!"

An overhead security camera feed of Dan and John peeling the fence back, rescuing the Mallory, and running like heroes with news commentary. There is a single frame where Dan catches the light and his iris is identified.

JOHN
Guess you missed a camera, *Wanikiya.*

BOBBY
A million views in 12 hours.

STEVE
They started a facebook fan page for you. You're like Robin Hood.

DANIEL
Look, I didn't blow up -

BOBBY
Victim of bad press! So tell us what really happened on XXD-day. We just want to interview you, your team, get your story-

STEVE
...maybe tag along for a few days, make a film. Look, they federalized TV, you have no idea how boring it is to watch propaganda all day. We'll make the film, you're the star, call it "The 2nd American Revolution." Do you understand how big you could be?

Steve grips his own hair in excitement. Daniel stews in his own juices. A simmering pause.

BOBBY
So, elephant in the room.... do you have an agent?

Daniel closes his eyes.

DANIEL
I'm not going to do an interview. No. I'm going to safely conduct my family away from a regional manhunt. Now if you'll excuse me -

MALLORY
I'll do it.

She's standing at the classroom entrance, blanket draped over her shoulders.

MALLORY (CONT'D)
I'll do the interview.

STEVE
Great.

They go back to setting up their video gear.

DANIEL
Well look, I don't want you guys wandering around. Just stay where I can, uh, see you. Dad!

XXX - LATER

ADD ANOTHER SCENE HERE - SOMEWHERE ELSE

INT. GYMNASIUM - NIGHT

WHEN THIS SCENE GETS GLOSSED - DANIEL SHOULD NOT BE RESISTING A FIGHT SO MUCH - HE NEEDS TO BE WAR HUNGRY A LITTLE, MORE FAST AND CONFIDENT.

Mallory sits on a chair, surrounded by lights and a camera on a tripod. Bobby sets up a boom mic while Steve looks at his viewfinder.

STEVE
Looking good, looking good. See, Bobby - I told you I could get it with the ISO below 1250.

BOBBY
Sound speeds.

STEVE
Yeah, I told you. And... video speeds. Slate us up.

Bobby drops a film slate into frame with "The 2nd American revolution" scribbled on it.

BOBBY
“2nd American Revolution,” Walker interview... Take 1.

STEVE
Here you go, Mal.

He gives Mallory a cup of coffee. Daniel, Erik, and John watch from the side.

STEVE (CONT’D)
Now Mallory, I know this must be difficult for you. But this is a serious thing that the American people aren’t being told. If the government is breaking laws and abusing its people, we need to know. So can you tell us what happened to you after your arrest?

MALLORY
After they took me?

STEVE
Yes. Where did they take you?

She pauses.

ERIK
Go ahead, Mal.

MALLORY
They had me in outdoor holding pen by the airfield for 33 hours.
(MORE)

MALLORY (CONT'D)
It was sort of a temporary processing site, set up quickly. More people kept showing up in buses. People arrested and tagged red, or blue like me, or yellow. Those were mostly refugees coming out of Minneapolis. No place to put them. All night we clustered together, and the guards even tried to back their trucks up for us as a wind break, but all night there was that moaning. I think some people died out there.

STEVE
Ok, sweetie. Do you need a minute?

MALLORY
No, I'm ok. Only us political prisoners could get out on red shuttles and blue shuttles. I was a blue. Blues went to the camps. I didn't know where the reds went - nobody knew. We heard some of them talking about forced evacuations. Like, whole towns.

GRUESOME DETAILS, THE WORST! IT BECOMES CLEAR THAT THE DHS IS PLANNING A MASS EVICTION, FORCED EVAC - THIS IS A LEGITIMATE TARGET. REMIND US IT'S WASIK BEHIND THE WHOLE THING.

STEVE
How did you get out?

MALLORY
My brother saved me.

(CONFUSED YELLING) MALLORY WANTS A FIGHT WITH THE DHS BUT DAN KNOWS WHAT IT REALLY MEANS

DANIEL
What is the suggestion you are trying to make? What are the people supposed to do?

MALLORY
Fight them!

Everyone shuts up. Her face trembles, eyes welling.

DANIEL
Mal, you don't know what you're talking about!

MALLORY
You HAVE to fight! You have to fight them, Danny!

DANIEL
Fight who?

MALLORY
Who? Who built the camps, Dan? Who has all the guns, Dan? Who controls the roads, and the food, and who pushes thousands of innocent people into *those places* every day? You fight them, Danny!

She tries to stand shakily. Daniel moves to help her, but she throws him off.

MALLORY (CONT'D)
You fight, Danny, only you know how!

LATER - MOVE THIS SCENE TO AFTER MAL AGREES TO INTERVIEW?

Erik

DANIEL

ERIK
The shooting war already started. What the news won't tell me but my friends on the force will is that the feds arE being pushed out of small towns by coordinated resistance, men waving flags with *de oppresso liber* written on 'em, and everybody's talking about Daniel Walker.

STACK
Wooo! Damn, Walker! Ain't that the Special Forces motto? Ain't it?

Stack watches the exchange.

Erik lets go of Dan's collar.

DANIEL
I don't want to lead. I didn't even ask for help.

ERIK
You *are* leading them, boy. And sure, you could do nothing, but it doesn't mean there won't be consequences.

He walks out.

Daniel looks at Stack.

DANIEL
I don't need any more of your wisdom, you big black bastard.

STACK
Just think of this way - they started it.

DANIEL
Look, what did I just say?

13 XXXX SEQUENCE 13 (5-7 PAGES)

INT. THEIR HIDEOUT - DAWN

Daniel kicks Mallory awake. Shines a light in her face.

DANIEL
Get up.

Mallory smiles.

MONTAGE SEQUENCE - SPECIAL FORCES TRAINING

A) Daniel speaks to a small crowd of recruits - including a slender man with a nervous demeanor - STANLEY LOVEGOOD.

DANIEL
Whatever you thought you were, what you are now is dead.

D) rifle fire drills, room clearing drills.

F) low-crawling through freezing mud

_) a brute physical challenge slowly achieved

DANIEL (CONT'D)
Your enemy's police state requires uniformity and compliance, providing us with the very tools we need to subvert his technology. You will not follow his patterns. You will not wear a uniform. Uniforms and insignia are what the enemy will wear to provide you and your team a target. They will hunt you, but you will improvise, adapt, and overcome. And if you shoot, you will shoot to wound, making their illegal occupation as ugly and expensive as possible. They have declared you an enemy of the state, so your only recourse is through earning your title.

_) Mallory studying National Guard patrol patterns through binoculars.

_) Shots of US military might

_) National Guard base - a tank caught on a lightpole. Soldiers walking around with reflective PT belts.

STACK
As of today you have made yourself the target of the most capable, experienced, and lethal fighting force in world history, battle hardened from more than a decade of wars in the Middle East. Fortunately none of that experience will help him here! He cannot maneuver or establish effective air cover in the city. He would not leverage his artillery assets in civilian populated areas. In fact, he can't even load his weapon, eat chow, or take a piss without permission and a PT belt. He's gonna be tired, he's gonna be bored, and he's gonna be wondering how his own family's doing. So depending on how you play with Private Snuffy will mean the difference between an ally and an airstrike.

SCENE WITH JAE

TROUBLES/HARDSHIPS - THESE PEOPLE ARE NOT SOLDIERS.

SCENE WITH MALLORY TEACHING DAN SOMETHING, OR ERIK CORRECTING HIM, SOME COUNTER-LESSON

DANIEL
DANIEL ESTABLISHES THE TARGET, THE OBJECTIVE

_) black-clad police officers beating a man on the streets

_) Enemies setting up as well - private homes occupied.

DANIEL (CONT'D)
A successful insurgency requires three percent of the population pick up a weapon with the intent to use it. But the other ninety-seven percent is the generation raised on starbucks, birthday parties and polite language. You put those people in a corner and they will turn on you. So when you enter the enemy's territory, the only surplus you can expect are targets.

C) making homemade explosive - chemistry (this is the bomb mixture used later)

_) CCTV cameras being spray-painted out.

_) Demonstration of Stack's technical prowess - remote-driven car.

H) Mallory, guided by Erik, practice shooting a deer rifle at a man-sized target in a field, firing through a long row of tires.

I) Jae conducts a move-and-shoot drill on a secluded range, hair dyed black and cut into a mohawk.

_) 3d printed guns being made, tested.

_) Set a trap - build the pitfall - digging - some test of brute strength - digging

TRANSITION SHOT - the riot, inserts, audio

They see the abuse of the riot back in their home streets - medium small town main strip, CVS, coffee shop etc.

New place, among the people again. Subtle movement, skills, communication. What are they after? we see a reflection of our former lives, but a new brutal presence now. dhs suvs, talking and bullshitting. Cops with rifles. The occasional military drive-by.

An elite/posh (kind of) satellite residential areas for skilled labor, some execs. Protected, business types. prison labor building something, protests in the streets. This is an oppressed people, under martial law rule.

SOme kind of context - forced evacuations, mandatory work numbers, ration credits issued, this is at sunset. They just arrived and started tossing this area, segregating. forced to go register. Buses and NG being prepped. The op begins in a few days. Martial Law rule, abuse, scary. riot cops.

Daniel, Mallory, Stack, Jae, John.

Villain vehicle hard at work. Daniel watches them, drawing his plans, remembering winona.

SCENE WITH OWS TYPE? HOSPITABLE, DIRTY - GIVES LOCAL ANECDOTE, ENEMY IS EVIL.

14 - XXXX SEQUENCE 14 (2-4 PAGES)

TENSE TENSE - we've seen all the enemy has, but we're still going in.

INT. STAGING AREA - NIGHT

SLEEPING - WHAT'S IT LIKE WITH A BUNCH OF DUDES TOGETHER? FARTS, HARD PLAY, BUTT GRABBING, JOKES

SOMEONE
Did anybody bring extra socks?

Writing names and numbers on bodies in case they're killed

Dan listens to music on headphones in a dusty corner. Exhausted. Unable to sleep.

Dan?

DANIEL
Yeah.

PRESTON

SOMEONE WAKES UP SLOWLY - I WAS DREAMING ABOUT THE WAY THINGS WERE. THEN I WOKE UP HERE.

THEY PUT GEAR ON - YOUNGER ONE CAN'T GET GEAR RIGHT, DOESN'T KNOW HOW TO USE KIT

15 - XXXX SEQUENCE 15 (3-4 PAGES)

EXT. WHEREVER - NIGHT

Campstove coffee. Breath in the air. Everyone gathers at the vehicle tailgates.

DANIEL
When you make peaceful revolution impossible, you make violent revolution inevitable.

Erik watches him. Daniel holds up a bullet.

DANIEL (CONT'D)
This is a tool. You are the weapon. And the fact that you walk when they say kneel means you're already winning. See you after.

Disperse.

INT. CAR - NIGHT

Daniel and Jae drive - no headlights, only night vision.

EXT. SUBURBAN STREET - NIGHT

Mallory and Stack pull their equipment from the back hatch of a police truck.

Erik watches in the rearview. Stack takes the rifle.

The police truck pulls away. Stack turns to Mallory, looks her over.

Passes her the rifle.

She move quickly. Preston on point steps on something and signals a halt.

Stack indicates a halfway-burned apartment complex. He signals to enter.

INT. GIRL'S BEDROOM - MORNING

Gray morning light reveals a small stripped bed frame and abandoned toys. Bieber and Miley posters, pink wallpaper - corners burned black.

Stack prepares his radio equipment. Mallory LOADS BULLETS into the rifle.

MALLORY
Adjust, adapt, overcome.

She looks through her view port: a burned-open gap in the wall. Outside: a quiet suburban intersection. An abandoned gas station, a coffee shop.

It starts to rain.

EXT. RIOT LOCATION - MORNING

Tension across the barricades as the BLACK MRAP leads an armed police patrol down the street, house to house. People are pulled onto the lawn to wait as their houses are searched.

Protests get louder down the line while protest organizers with medic bags encourage peace.

Riot police brandish impact weapons threateningly.

Dan and Jae move through this chaos.

Feds on the move, riot begins

First event - first attempt fail, exposed, scared, then success, instigation of action. SHOCK AND AWE

Immediate combat posture

INT. BOWEN'S TRUCK - DAY

Bowen drives, Masterson and Pepper riding along.

BOWEN ALERTED

begins Massive martial law callup

Drones deployed

Dan/john/jae kicking ass. Riot in full swing. Give the MRAP bait - Dan’s putting on a show that everyone’s paying attention to but Bowen.

SOME CHARACTER FAILURE TO ADAPT - THE TEAM IS STILL REAL PEOPLE, AND STEVE ISN’T EVEN TRAINED. HE DOESN’T WANT TO GET SOMETHING DIRTY OR SOME SUCH.

Bowen starts to figure it out - goes off radar

MRAP and Dan/Jae maneuver

Drones come into airspace. Stack easily takes control of them. Crashes them into ground targets. (rioter picks up mini police drone, it spins helplessly

POV Josh moving in, NG riot gear

NG ambushed - Confusion (powdery blue bomb), then bullet through tire

Oh shit, it's time, there's the truck! But no - we wait for the explosion. The convoy's leaving, where's the explosion? He turns to his buddy. Where's the hit? Behind him the dust and debris plume is rising - the sound just hasn't traveled here yet! The audience realizes it at the same time the buddy realizes it, then the sound makes the questioner aware! And all attention swings back to the action - fire! You almost missed your shot - but it was a good shot with a rifle - a monster gun that you're jacked to use but really just makes you nervous - the target vehicle swerves to a stop, smoking.

the gun is way too loud

Was that a shot? They get out for security - then more sniper fire comes in.

Distraction IED only, to get a target for the .50 cal surgical strike. Emily is the shooter. Erik and Dan taught her well. She takes the shot and the vehicle stalls - just as planned. Yes! Yes!

Emily takes the shot, it works. The humvees start firing into the surrounding buildings. They hear the squad leader call it off. They get out and puzzle over what has happened. Inspect the truck’s injury. The squad leader doesn't know what to do.

The private is taking a knee, looking out toward Emily, maybe he is slowly getting it, when the squad leader grabs him by the shoulder to be yelled at by the stiff, tall black senior NCO who starts knife-handing the private, who snaps to parade rest. Meanwhile, the militia doesn't really know what to do.

Emily and Stack sniper POV

Josh figures out it’s non-lethal.

Buckle - moostache!

FUNNY BUCKLE SITUATION - JOSH BEGINS TO PIECE IT TOGETHER

They see the cone, they stop. The tire goes dead. josh wants to see what’s up. Convinces vax to get out - let’s take a look. Buckle storms out and berates vax. Josh is taking a look. Buckle convinces them to

.

Buckle: pick up tho

Josh and Vax get out. They take one look at the tire. A humvee stops behind them, and SERGEANT MAJOR BUCKLE gets out and marches over to them.

VASQUEZ
Oh no.

BUCKLE

Vasquez stands at parade rest while Buckle’s hand forms a blade, pointed at his face.

BUCKLE (CONT’D)
Buckle -

BUCKLE (CONT’D)
Why is your safety off?

VASQUEZ
Uh, I thought I saw a bad guy, Sergeant Major.

Dan knows that if Josh doesn’t act the way they need him to, they’ll have to kill him and go to plan B. The pressure is on. We know that John will kill, and brutally.

BUCKLE
And god dammit, po-lice that mustache!

Mallory watches through sniper scope. Waiting for a cue -

That's when they initiate surprise device #2

Dan’s master plan revealed! MRAP gets dumped into hole

Hero shot with III and indie media

DAN AT PEAK OF VISIBILITY, ALL INDIE MEDIA GUYS HAVE THEIR CAMERAS OUT

THEY ESCAPE - ERIK MAKES PICKUP IN A POLICE VEHICLE. WEAPONS LEFT IN PLACE - PART OF THE OP - HAS MESSAGE ON IT - III% (DAN’S RIFLE FROM THE CABIN)

DAN GIVEN UNEXPECTED PODIUM - HIGH ENERGY, HIGH EXCITEMENT!

DANIEL
You no longer have the choice of just following orders - because after tonight, you will have to fight us. e are physics. Get out now or expect the equal and opposite reaction. You’re fucking with the last Americans. This is your last warning.

DANIEL (CONT’D)
CONFIDENT AND BRUTAL - We will bring the war to you!

The crowd goes nuts. Indie media cameras rolling.

NEWS HOUND
The revolution will be in HD!

He’s standing in front of Steve, who’s trying to roll on his master shot. Steve pushes him away.

STEVE
That’s not even HD! God damn kids!

Bowen’s BLACK SUV scream in from different directions, scattering the crowd. They stop on a dime and Bowen’s heavily armed men dismount, orienting to Dan.

Daniel looks at the getaway vehicle. Jae is stuck in the backseat. SHE NEEDS SOMETHING - A WEAPON, ANYTHING - THAT DAN COULD REALLY USE RIGHT NOW

Bowen locks eyes with Daniel. Recognization.

BOWEN
On the ground, Walker!

Daniel runs.

Bowen and Paper chase.

The crowd

MASTERSON
XXX Masterson, DHS! All of you are under arrest!

Masterson walks back to the truck to make a radio call.

Jae KICKS open her car door, hits Masterson square in the face!

He squints through watering eyes. She gets out of her truck and steps into Bowen's SUV. Steve scrambles after her.

MASTERSON (CONT'D)
Hey. Hey!

Jae sits behind the wheel of this armored monster.

STEVE

She revs it up and drives off. The people cheer!

Masterson realizes he's very alone, surrounded by goddamn hippies.

EXT. SUBURBAN STREET - DAY

Dan runs through suburban yards, over fences. Pepper and Bowen chase.

They end up by the city courthouse from Act 1.

Final trap - Bowen down for a second, but here comes Pepper - hand to hand fight - doesn't look good! Dan gets HURT! Pepper moves in for the kill - sudden awesome rescue by Jae knocks Pepper OUT! Rams the SUV into something that sends him flying.

But Bowen is back and can kill them both - Daniel stands to protect Jae -

FAT MARK (O.S.)
Hold it.

Three militiamen in camouflaged gear and weapons. Rotund Constitutionalist FAT MARK barks commands.

FAT MARK (CONT'D)
Something about the massive implications of what is going on - the revolution.

They have Bowen dead to rights - but he won't take his gun barrel off Dan. He pushes forward and the shortest militiaman points his gun at Bowen's face.

Bowen finally lowers his rifle. Exhales.

Stares at Daniel.

BOWEN
I'm coming.

Sounds of a helicopter approaching.

Fat Mark looks to Jae.

FAT MARK
You guys stay right behind us. We'll bring you home. Come on, Dan.

INT. PARKING GARAGE - DAY

The car squeals to a stop and the men jump out, moving quickly to ramp exits.

FAT MARK
(shaking hand)
Mark XXXXX, Famous Barbecue owner. Your dad lives down the road from me.

DANIEL
I remember.

SEE THE DEAD ZONE PAST THE AIRPORT

EXT. STREET CORNER - DAY

Josh's squad hangs out at the abandoned corner gas station, waiting for pickup. Vasquez suddenly groans.

VASQUEZ
Shit, sergeant, my dip was in that truck.

16 XXXXXXXXX SEQUENCE 16 (5-10 PAGES)

EXT. ALLEYS - DUSK

Abandoned alleys behind stores. Militia walk briskly.

JAE
Why don't you wear a mask?

FAT MARK
Only those federal criminals need to wear masks. They think we'll attack their families if we recognize them. And we just might. Law abiding citizens don't need to hide in their own country. Oh, but Preston wears one because "dad, that's what they wear in Call of Duty."

17-year old PRESTON, the shortest militiaman, pulls down the front of his shemagh scarf.

PRESTON
It's really warm.

FAT MARK
Hold up now.

Stop at a corner.

They hustle through a yard scattered with shopping carts, into a protected neighborhood. Armed sentries step out.

SENTRY
I thought I was hearing a moose coming in off the lake just now, but then Brian there says "No, I think that's Fat Mark."

FAT MARK
I can't help it if I'm the only one who prepared for the apocalypse.

BEARDO introduced here, stickler for rules, tactical goon, insists on protocol, marches right over and stares at Daniel and Jae.

BEARDO
Jesus Christ, you brought them *here?*

FAT MARK
This is their street.

SENTRY
Go on in then. They're waiting for you at Miller's.

The sentries let them pass.

TV NEWS SEQUENCE

A TV news segment - a Daniel Walker all-star reel set to ominous music.

ANNOUNCER
The domestic terror group "The Three Percent"... and what's going to happen next. INTRODUCES CHARLOTTE'S INTERVIEW WITH URIASZ WASIK.

INT. GNN STUDIO - DAY

Charlotte's interview. Sleek, dramatically lit. She looks great.

Wasik sits erect - a dignified statesman. Speaks with groomed aplomb and a controlled Polish accent.

CHARLOTTE
XXXXXX DOMESTIC TERROR

WASIK
XXXXXX

CHARLOTTE
But the suspension of the Constitution is already provided under martial law procedure, which you already have, apart from the arrests, the abuse, the food hoarding, and declaring our homeland a battlefield - what further use of force, do you think, would it take, to finally *break* the American people?

The stage manager looks up from his script, horrified. Wasik says nothing.

CHARLOTTE (CONT'D)
How many graves will peace require, sir?

Wasik stares slowly, coldly.

WASIK
I will answer your question. When I was a small boy, in Poland - this was after the 5th year of Nazi occupation. We were liberated by RUSSIAN UNIT of the Red Army, who on the evening of their conquest set upon my neighbors for food and quarter. An occupation is the same regardless of flag, and it will take what it wants because it cannot be resisted... But through time. It was two more winters of hunger, beatings, and the rapes, before I became strong enough to fight. There were eight of them. Veterans of Stalingrad and Berlin. One night over a period of four hours they fell, all but one, to my knife. They had all the guns - even my father's old Tokarev - locked up in the house they took for their barracks. So they chose the manner of their judgment, not I. I was ten years old - the oldest man in my village. There was no one else to do it.

His eyes snap back to her.

CHARLOTTE
I bought my peace, Ms. Charlotte. Peace has a price. I am Uriasz Vladislav Wasik, and these lands and the safety of these people have been brought into my care. If the enemies of peace insist we build our New World Order over their graves, then we will accommodate them.

EXT. BBQ BLOCK PARTY - DUSK

Victory shot - Mallory and Erik greet Daniel. Mallory flushed with victory.

SERIES OF SHOTS:

Meat cooks on grills - Fat Mark, a restaurant owner, breaks out the preserved feast. Neighborhood survivors pass plates of food and talk happily in the summer evening light.

Dan/ Militia/ Erik talk about the summit.

Erik's house -

FAT MARK
We kept it locked for you.

Teenagers hang out. Preston plays guitar, some neighborhood girls gathered around - but he has eyes only for Mallory, who sits alone.

Guys flirt with Jae, but she looks past them to Daniel, who looks right back at her.

Dan has fun with some younger guys, fighters and veterans. Homemade liquor passed around. They swap anecdotes.

OTHER MINI SCENES: Steve films. Tables of goods to trade. What's Stack doing? Lovegood?

John stands apart from the crowd. No one bothers him except for one chatty local woman. JOHN SHOULD NOT BE ALONE HE SHOULD BE CHECKING OUT OTHER WARRIORS

WOMAN
BRINGS UP SICKNESS

JOHN
Maybe you're sick because you think about being sick, and how to keep from getting sick, and everything you need to be less sick.

WOMAN
How can you believe that?

JOHN
Because you're sick and I'm not.

Erik chats with Preston's dad and other older guys.

Tough-guy talk about UN invasion rumors.

BEARD
Blue helmets make for easy targets.

Final shot - beyond their security fences dark stretches of urban chaos lead to the gray hulk of the Dead Zone.

INT. CHURCH SANCTUARY - THE NATIONAL GUARD HQ - DAY

Severson addresses senior battalion leadership, Buckle standing rigidly behind him.

GENNARO IS AWOL

SEVERSON
NG being pushed aside - hints of UN ascension. WE ARE TO PROVIDE CARGO VEHICLES AND PERIMETER SUPPORT FOR THIS OPERATION. AND IT'S GOING TO BE A BIG OPERATION.

BUCKLE
evidence: missing gun truck, stolen sensitive items.

AFTER

Buckle tosses Josh a rank patch - a big promotion.

BUCKLE (CONT'D)
(IMPLY TREASON). Watch your back out there, Sergeant.

LATER - OFF AIR

Charlotte storms away from the set.

STATION MANAGER
Jesus Christ! Charlotte, what are you doing?

CHARLOTTE
Nothing. It was a mistake.

Charlotte steps inside her office. She goes to her desk and sits down, surrounded with photos of her years in journalism.

She rifles through a stack of opened mail and finds a picture of Lance Ruckman, dead and hanging from a bridge overpass. A plywood message is attached to his chest, reading "VOTER RETALIATION" spray-painted in red.

INT. CHURCH CAFETERIA - LATER

Soldiers move in and out, moving wearily to their assignments, scraping what's left from the old cafeteria pans.

Josh's platoon sits at tables - a sparse group of men, skinny and tired. Waiting for orders. Reardon plucks a string on a guitar.

JOSH
Squad leaders only.

The lower enlisted men get up and leave.

Josh faces the sergeants.

VASQUEZ
What do we do, sarn't?

The Reardon continues to pluck the guitar string.

EXT. NATIONAL GUARD MOTOR POOL - NIGHT

SERIES OF SHOTS:

_) DHS agents loading weapons.

_) Prisoner transport trucks idle in long columns.

_) Troops running. MRAPs and Humvees loaded.

_) Josh - mounting his humvee reluctantly, leading the convoy.

EXT. SUBURBAN GUARD SHACK - NIGHT

Establish WHO IS ON GUARD HERE

INT. PRESTON'S HOUSE - BACKYARD - NIGHT

In the living room, Steve smokes a fat glass pipe and passes it to Mallory, who's relaxing on her bed, looking at her walls - pictures and posters.

Steve focuses his camera lens, high as a kite.

MALLORY
(lighting up)

STEVE
Bobby, could you run to the bags
and get me a kino 4-bank?

Bobby, camcorder in hand, closes the door on his way out.

MALLORY
(lighting the pipe)
Seasoned response

INT. ERIK'S HOUSE - NIGHT

The party moved inside.

Mallory stretches on her bed like a cat, care free, passing the pipe to Preston. He has never smoked before.

STEVE
XXXXXSo clarification

Steve admires his natural light arrangement in the viewfinder. She exhales slowly.

MALLORY
Something celebrating Dan's
character again - leader
XXXX...it's that state of gray.

Steve silently celebrates capturing the perfect moment.

INT. DANIEL'S ROOM - CONTINUOUS

Daniel looks out of a vantage point of the whole neighborhood - a functioning organism. Promise of safety.

A noise behind him - it's Jae.

She stands there looking at him. Closes the door behind her with her foot.

EXT. SUBURBAN GUARD SHACK - NIGHT

(DO IT THIS WAY INSTEAD: OUT THERE WITH WEAPONS ALREADY, LOVEGOOD IS THERE CELEBRATING, NOT PULLING GUARD FOR THEM - THERE ARE NOCTURNAL PARTIES STILL GOING ON. CRASHING THE PARTY!

Lovegood goes for another sip from his mug. It shatters in his hand!

He collapses.

INT. DANIEL'S ROOM - CONTINUOUS

Daniel and Jae fall onto the bed, her smooth leg cocked over his.

He kisses her neck. She gives in; they're both giving in. She stops him to pull off her shirt.

EXT. SUBURBAN GUARD SHACK - NIGHT

Bobby, walking down the street sees black-suited agents move across the road, cutting into the security fence.

POV sniper's crosshair - leading Bobby as he ducks for cover, getting his radio out.

BOBBY
Whispers A WARNING CODE OVER THE RADIO

Another shot, and Bobby goes down.

INT. WALKER HOUSE - CONTINUOUS

The radio squawks.

Daniel breaks off the kiss. Peeks out the window. Sees a black-suited assault team moving up Fat Mark's lawn.

Steve is staring at the radio next to him, wondering what it did. Daniel moves in, gear and weapon already in hand.

DANIEL
Get the fuck up, right now.

A sound cannon shrieks outside.

SOUND CANNON
This street is suspected of harboring terrorists. Come out with your hands in the air. If you do not obey, you will be subject to arrest or other police action.

Everyone jumps, grabbing gear.

Steve snatches the memory cards from his cameras before fleeing.

******(PAGE 75-85) - ALL IS LOST

EXT. SUBURBAN STREET - CONTINUOUS

ADD THE ELEMENT OF JUSTIFCATION OF FORCE - THE AGENTS WANT TO SHOOT AND CREATE THE SCENARIO TO COVER THEIR ASSES

People come outside, hands in the air. They are forced onto their faces while officers hover with digital lists on ipads. People are segregated and put onto trucks. Armed and armored cops and DHS are everywhere!

The implications for impending death and destruction are massive.

Fat Mark and Preston's mom are pushed onto the lawn. Preston watches from Erik's window as the agent scans his mom.

AGENT
So where's your boy?

She says nothing.

AGENT (CONT'D)
C'mon, it's real easy. Where's your boy? Huh?

She remains defiant.

AGENT (CONT'D)
Okay.

They set K9s on her and watch, laughing.

Fat Mark rushes them and is shot dead. Sudden gunfire from the houses force the agents into cover positions. They return fire.

Heavy machine guns chew into bedroom windows, doorways.

INT. WALKER HOUSE - CONTINUOUS

Preston is already moving toward his rifle.

DANIEL
Preston.

He ignores him. John swiftly subdues him.

JOHN
Sit down, boy.

They move to the back door. Erik stops, draws his old service pistol. Daniel sees what he's doing, but before he can say anything -

ERIK
If they don't find someone, they're just gonna keep looking.

DANIEL
Dad.

Erik hugs him.

ERIK
Be good lawbreakers.

Jae kisses Erik's cheek while pulling Daniel away.

JAE
Sterkte.

They leave.

Erik turns to the front door - black boots are already crossing the lawn. He opens the chamber of his revolver, dumping the bullets.

ERIK
40 years, never fired a shot.

EXT. SUBURBAN STREET - LATER

A crash and gunfire behind them. Daniel moves swiftly on point, wearing NV goggles. The others struggle to keep up.

There are fires. Bodies laid out and marked in front yard gardens.

They move from house to house - now silence except for boots running and heavy breathing. A distant barking dog.

A federal agent in camouflage appears - Daniel takes him down with his knife, special forces-style.

They stop at the edge of the dead zone, gasping for air, exhausted. Daniel stops apart from the others, thinking. The others form a tight perimeter.

REACTIONS FROM PRESTON, MALLORY

JOHN
Lakota - "how are you, flower?"

MALLORY
I lost my mags.

Jae walks up to Daniel.

JAE
Dan?

He doesn't respond. A helicopter buzzes unseen above the low, glowering cloud cover.

JAE (CONT'D)
You got to stop.

He looks at her blankly. Then to the hazy Minneapolis city skyline.

DANIEL
Only one place

They put on gas masks from their packs.

17 XXXXXXX SEQUENCE 17 - (5-7 PGS)

EXT. DEAD ZONE BORDER - NIGHT

Cross the border - the remains of a checkpoint, full of bullet holes, long abandoned. A stripped-bare humvee frame. This was an ambush site - the buildings are gouged and charred. The humvee's antenna is still sporting the torn remains of a tiny US flag. They cross it into the dead zone.

The streets are quiet, dusty and empty. Long-dead fires consumed whole buildings. The air is thick with chemical pollution. They move slowly, methodically, car to car. Garbage and abandoned belongings - remains of a past age.

They round a final corner, finally seeing the hazy debris mound of the collapsed skyscraper.

DANIEL
Ground Zero.

The rubble of a collapsed 60-story structure, surrounded by abandoned rescue vehicles, debris. No cleanup, no power, no food, no life.

Stack checks a silent Geiger counter.

STACK
That's a neg on radiation.

JOHN
It’s broken.

STACK
No. This just wasn’t nuclear.

Bizarre image - a skeleton in the street lies stuffed with iphones and sandwich boxes.

THE GOAL BECOMES APPARENT HERE - what are they doing here?

Dan and stack reconnoiter, hunting for food, how do they drink water, etc.

EXT./INT. DEPARTMENT STORE- LATER

They enter a blasted out high-class downtown mall lobby - high glass ceilings, broken and leaking, looted stores, drooping fashion posters.

In the darkness, Preston steps onto the head of a mannequin. Snap.

The sound triggers a loud snarl - close. Daniel sees a pack of starving feral dogs through night vision. One looks up, teeth clashing, its eyes bright orbs.

DANIEL
Stop.

Daniel holds them all in utter obedience with his “freeze” hand signal.

Daniel leads them out, never taking his eyes off the dogs.

Suddenly - a nasty cutthroat gang attack!

They go to rape the girls! They overwhelm Daniel! It’s about to be a straight execution, when the leader walks in.

They spot each other. Rashid recognizes Daniel.

RASHID
What fuck you doin, man? Do you even realize?

He calls off the attack.

But the gang pulls equipment and weapons off of them at gunpoint anyway. Mallory stares at Rashid. He stares back.

RASHID (CONT'D)
Hey, Candy. When the smog clear for a day and the breeze is just right... you smell them. In there.

He points to the Ground Zero rubble.

Rashid tucks the toy into his belt. Points his AK at them, then to the idling truck.

RASHID (CONT'D)
Let's go.

RASHID/SOMEONE ABOUT THE WAR: WHERE ARE WE SUPPOSED TO GO?

INT. DARK BASEMENT ROOM - NIGHT

SOMETHING ABOUT THE COMING OP - THESE OPERATOR TYPES LOVE WASIK, HE PULLS OFF THE GLOVES

Echoing crashes. Dark room, cold and wet. Hands tied to chair. Bandaged injury on his shoulder. Lovegood's eyes blink groggily.

Another crash, close - his eyes snap open, now fully alert. The door bangs open, boots crunch, and the chair thrown on its side.

Voices in the background -

PEPPER
You didn't tell me he was shot.

MASTERSON
Just a kiss on the outer delt. It won't slow you down.

Heavy boots enter the room.

BOWEN
Masterson, we have to cover the banquet tonight. Pepper. Step this up. Move if you have to.

PEPPER
I got it.

Masterson and Bowen leave, boots stomping away. The sound of tools clinking as Pepper prepares his routine. Then the boots turn to him.

LOVEGOOD
I'll talk. I'll talk. Wait wait.

Lovegood's chair is yanked to an upright position.

Pepper rolls a hairband off his wrist. Ties his hair back.

LOVEGOOD (CONT'D)
Officer, wait, I'll talk.

PEPPER
Do I look like a cop to you?

EXT. TRUCK BED - NIGHT

Dan and Jae share the gun-mounted truck bed with half a dozen staring armed thugs. They're in a fast-moving convoy.

DANIEL
What's up?

They stare.

The convoy turns abruptly and then pulls right up to a National Guard checkpoint.

All the vehicles squeal to a stop. Everybody is pointing weapons tensely. The thugs outnumber the soldiers.

JAE
Why aren't they shooting?

Rashid laughs, shouts to the soldiers.

RASHID
They don't have the bullets! Ha ha!
See you tomorrow, fuckers!

Rashid taunts the security, laughing. Dan and Jae get out.

RASHID (CONT'D)
By tomorrow, I'd get out of town,
if I was you. Officer.

They roar off.

Daniel walks to the armed barricade. The nervous lieutenant's iPad reads his file - DANIEL WALKER.

The lieutenant's eyes widen. The sergeant grabs the iPad from him. Nods to Daniel.

They are allowed to pass.

SIX ON THE HORN (~PAGE 80)

(ALT EVERYTHING BEFORE THIS - GO STRAIGHT FROM PANIC FLIGHT TO HERE, CUT OUT RASHID AND DEAD ZONE, SAVE FOR AFTER THIS.

Daniel parts the internal security like the Red Sea as he marches to the center area of discussion.

SEVERSON CONFIRMS: SF SQUADS ARE DEPLOYING. THIS IS SORT OF A CULTURAL OUTREACH. NG VS. LOCALS.

Too much heat. Wasik is passing these orders because of you.

WHERE IS THIS PLACE? IT'S IN THE DEAD ZONE, SO IT'S SOME FORMER CIVIC CENTER, GOVT PLAZA CENTER, ABANDONED, REOPENED, SEVERSON AND HIS GUYS ARE BULLIED INTO COMING THERE. A LOT OF COMMUNITY LEADERS. THIS IS THE RESISTANCE STRONGHOLD

(what kind of awesome tech security is in place here?)

(IS THIS SOMETHING DAN WAS SUMMONED TO? SORT OF A TRIBAL OUTREACH CONDUCTED BY SEVERSON, MEDIA PRESENCE? DAN INVITED AS A FORMAL MEMBER?)

(troubles of neighborhood, politics, no action, dan carries influence,

(SORT OF A CITY COUNCIL MEETING) (WAR EFFORT STUFF GOING ON - STATISM - ALL ABOUT WINNING THE WAR, NOT ABOUT PRESERVING HOMES)

(Either we live with Big Brother or die with Constitutional principles. - const won't stop a 5.56)

DANIEL CARRIES A TON OF WEIGHT HERE. HE MAKES A TERRIFIC ARGUMENT, BUT IS SHUT DOWN

(generational gaps in leadership - many young people, some old)

They are patted down for weapons by a sentry at the door. Jae gets her gun through without a flinch as Daniel watches his being put into a locked box.

We meet the summit, and we meet the Six - he's a general obama axed. Looks like an ally, but he's got his own motivations that daniel's aware of. He's leading an army - don't move, son, until I get there. Don't want the city torn apart. Maybe the villain seated on the council shows it - a recording, he has a tempered response, wait for the army. In Six' recording - he asks about Daniel, scoffing a little, "hot head"

They are brought into the room - old faces, younger, veterans, shopkeepers, mechanics. Near the video monitor sits SEVERSON, a full-bird colonel in the National Guard, with two personal security soldiers.

UPDATE: DAN HAS NO HOME ANYMORE, HAS NOTHING, ONLY ASKS FOR HELP IN THE ATTACK ON WASIK. THE SIX SHUTS HIM DOWN, HE'S A LIABILITY.

THE SIX
(over video conference)
Colonel, I've had enough on my hands with refugees and doomsday preppers without you turning NORTHCOM HQ into Ramadi.

SEVERSON
Sir, General Gennaro will not commit until he has a guarantee that -

THE SIX
You tell that limp wrist cocksucker he will surrender his command to you immediately, and then you will order those faggot federal traitors detained or I will take you both down faster than your soldiers can desert.

Someone tries to arrest Daniel.

THE SIX (CONT'D)
Who is this?

He breaks out and is recognized. Severson grants him the floor.

DANIEL
Terse, dangerous statement.

The Six studies him.

THE SIX
The Three-Percenter. Negative, staff sergeant, there is too much infrastructure at risk. You leave Wasik to me, I have plenty to say to that civilian piece of shit - Grand Chief my ass. Colonel Severson, you will inform the General of his resignation, and your forces will await ground contact. I'm coming to you.

DANIEL
Wins over the crowd - reflects their experiences!

MILITIA LEADER #2
And hey, and what about food and shelter for our families?

MILITIA LEADER #1
My daughter needs medicine!

Chaos. Severson's men yell down the crowd.

THE SIX
Staff Sergeant, I appreciate that you've operated without aggression against my soldiers, but I will be god damned if I let more civilians drop the ball on this. Colonel, I'd better see that white flag waving by the time my 105's are in range. Six out.

Daniel turns to leave. There are protests.

SEVERSON
Come back here, Walker-

Severson's men advance threateningly.

Jae racks the bolt on the gun she's been hiding. Points it at the group. She and Daniel move to the door.

DANIEL
These were not districts, these are homes. You *fucking people*!

He gains a lot of support. Retain an old man - whatever he stands for. He gives a farewell, returns to some city that's destroyed later. Dan gains support but declines it, Jae reacts to this. they escape alone.

DANIEL (CONT'D)
Lovegood.

LOVEGOOD
Yeah, Dan.

DANIEL
Put the word out to whoever's out there - your place, two hours.

LOVEGOOD
My place? You're going to try the west gate?

Jae storms past them, gear already on.

JAE
Tails firmly tucked.

DANIEL
I don't know any other way. Listen. I don't mean to put your family at risk.

He waits, watching Lovegood's reaction.

LOVEGOOD
No problem, Dan. Happy to help.

EXT. JOHN LEAVES LOCATION - NIGHT

THIS IS A DEAD ZONE HIDEOUT

COMES UP - Who is Bowen?? WE ARE BEING HUNTED BY EVERYONE

ALSO, ADD SOMETHING - DAN AND JOHN FINAL WORDS OVER WINONA

JAE
Who is he?

STACK
Dude who really found bin Laden.

John stands as they approach.

JAE
Don't get excited. We're leaving.

JOHN
What?

He grabs Daniel's arm.

JOHN (CONT'D)
What did you do?

DANIEL
What did you want me to do?

John strikes at him. Daniel blocks it. John circles him like a shark.

DANIEL (CONT'D)
Alright, come on!

They fight. Jae rolls her eyes and leaves.

John pulls the tomahawk and cracks Daniel in the face with the broad side, then grabs his collar and lifts his face into the rain.

JOHN
Winona came here for you.

John's hand swirls the tomahawk dangerously.

JOHN (CONT'D)
I descend from drunks and old dreamers who can not unite because we have no hope, but you! They come to you, asking only "how do I fight?"

Daniel finally breaks the hold and pushes him off. John stands over him - the kill would be easy.

Instead, he turns away. Puts on his gear.

JOHN (CONT'D)
My people will disappear from the earth, because we trusted too much.
(turns back to Daniel)
You have not learned, white man.

He pulls on his hood and jogs out into the rain. Daniel catches his breath, bleeding.

He sees Stack under a porch awning, feet up in a dirty lawnchair, smoking a fat cigar, watching him.

DANIEL
Where'd you get that?

STACK
The Colonel's ruck.

INT. WASIK BANQUET - NIGHT

Wasik laughs at a high class banquet, giving cigars to his "preferred clients" - politicians, media people, officers.

*******(75% (PAGE 85-95)) - BIG SOLUTION

INT. LOVEGOOD'S HOUSE - DINING ROOM - NIGHT

Daniel sits down for dinner with Lovegood's family. His wife, two children - with Dan, Jae,

LOVEGOOD
Thank you Jesus for what you've given us, and guide is in these troubled times to best discern your will. Amen.

Silverware clinks quietly.

BASEMENT - LATER

A row of children's sleeping bags in the basement. The team is asleep.

Upstairs, Dan remains awake. He's nodding off, trying to keep watch out the upstairs window.

Lovegood looks up the staircase to where Dan is. He finally turns and looks to his wife, who disappears into the kids' bedroom. He moves to the front picture window, and opens the curtain.

INT. SURVEILLANCE ROOM - CONTINUOUS

UAV surveillance screen - the infrared signal can see Dan in his lookout position.

BOWEN
Pepper.

EXT. LOVEGOOD'S LAWN - CONTINUOUS

Pepper leads two teams in black assault gear.

BOWEN
(over radio)
Burn him.

INT. WASIK BANQUET - NIGHT

INTERCUT WITH WASIK BANQUET - PREPARING FOR SOME FINAL DEMOLITION WHILE THEY RETREAT TO DENVER.

SAYS SOMETHING THAT RELATES TO THE SURRENDER OF THE PEOPLE TO HIM

INT. LOVEGOOD'S HOUSE - KITCHEN - CONTINUOUS

Lovegood exhales, leaves the window. Walks to his the living room. He finds the center and kneels on the living room carpet, his hands rising into the air.

LAWN - LATER

The two assault teams move up the lawn. They position quickly and silently on the house - one team on the door, Pepper leading the other to an overwatch position from the street.

TEAM ONE LEADER
One set.

Suddenly there are headlights down the street - a car is rolling toward Pepper's team!

PEPPER
Two, stop that vehicle!

His team takes out the tires with their suppressed rifles and it swerves to a banging stop into a tree right next to them.

Pepper puts two through the driver's side windshield. One of his men moves to inspect.

Inside the driver's seat, an electronic arm grips the steering wheel, wires running into the back seat... where there are massive jugs of homemade explosives! A camera mounted in the drivers seat turns to him, red eye glowing.

The car explodes before the team can think to back away, and they are all incinerated or thrown to the ground.

A thick white smoke cloud chokes the whole street.

ENTRYWAY - CONTINUOUS

The door busts inward, and Team one moves in - but the hallway has been blocked by a section of chain link fence! They get hung up on each other as they their own momentum pushes them into the short space.

Through the fence they see Lovegood on his knees in his living room - with Daniel standing behind him, pistol pointed.

The front merc can't get his weapon dislodged from the fence in time...

TEAM ONE LEADER
Short room! Turn around!

Daniel shoots him. Jae and Mallory cut through the wall with machine gun fire, killing the whole team.

They rip the fence down and move outside, shooting every downed team member they find.

Sudden movement - but it's Stack - he, Preston, and Steve are there.

Daniel and Stack immediately move into the front yard, double tapping the fallen agents in full view of astonished neighbors.

Lovegood's wife is screaming, held in the living room by Preston. Daniel walks back inside and faces Lovegood.

Steve rolls his head camera. Daniel looks back to him. Nods. Looks back to Lovegood.

DANIEL
You set this up?

LOVEGOOD
Dan. They were going to -

Daniel shoots him in the chest. Lovegood's wife screams. He swings the pistol to her head.

Lovegood's kid screams from the hallway. He stares at the wife.

DANIEL
When they grow up, you tell them truth.

LAWN - CONTINUOUS

The team leaves, all signs of weariness gone. Daniel passes his pistol to Mallory. A silent goodbye, and split off in pairs - Stack and Steve, Mallory and Preston, Daniel and Jae.

Preston spraypaintss a big black "III"

Pepper watches from a house across the street, sheltering with a cowering family.

SERIES OF SHOTS:

A) BLACK OFFICE - panicked drone operators can't see through the thick white smoke - They catch blips of people disappearing into alleys and then all visuals on them are lost.

_) Daniel speaks to a small group of citizen militia - the III%, Curtis. Bobby stands somberly in a body armor vest, a small camera attached to a bike helmet on his head.

B) Preston and Mallory move together, calmly, through the mobilization of the inner-city gang army. They pass unmolested, carrying a monstrous black case labelled CHEYTAC.

DANIEL
Our purpose is to be alive. For thousands of generations your ancestors fought lions and won, to survive. No matter who you are, you come from warriors. History will remember this place. Not because of how far we had to bend for permission from tyrants to be here, but because no matter who you are, you come from warriors - and we are going to show them who wants it more.

EXT. TRAIN YARD - MORNING

Tracks run two directions, carry two sets of cargo - black plastic coffins and armored military vehicles.

Dan and Jae sneak into a car stacked with coffins as it steams away.

INT. COFFIN - LATER

Jae and Dan fuck, sweating and panting in the red light of a cracked glowstick.

MATCH CUT TO:

INT. BLACK OFFICE - NIGHT

Bowen does push ups furiously on his office floor, surrounded by his accolades - pictures with presidents and super stars, on mission in every continent. Medals, awards, that newspaper clipping of the DON'T TREAD ON ME flag held aloft as a trophy.

Bowen finishes his push ups with a sustained yell of fury.

He leaps to his feet and strides down the hallway to the operation bay. Pepper has arrived, bruised but walking. The guys stop talking to him when they see Bowen coming.

PEPPER
Boss, I -

Bowen drops him to his knees with an efficient strike combo to the solar plexus.

BOWEN
Boy, seven on the slab. Three in the chop shop, and here you are with both feet and no cargo?

Knee to the face, then seizes Pepper by the hair and pulls him to knees. He stares murder as his fist hovers lethally.

MASTERSON
Woah, woah - boss.

Bowen whips his head to his men. They are quietly watching.

BOWEN
Do you want to lose this client? Back on the streets, find out which side of this war you're really on?

Eyes snap back to Pepper.

BOWEN (CONT'D)
If I had *one thing* to gain by pulling your guts out of your mouth with this hand, I would do it.

Pause. Pepper quivers.

BOWEN (CONT'D)
Get it on, weapons and comms! Surveillance, strike and breach packages in the trucks in ten mikes! I want the whole Office moving! Find them. Find them find them find them.

The men scramble for their gear, springing into action.

18 XXXX SEQUENCE 18 (~10 PAGES)

EXT. CAPITOL BUILDING - DAY

SOVIET-STYLE HOUSING, EVERYONE USEFUL, PROPAGANDA

A wide podium on a green lawn, decorated with the red white and blue.

Intense security measures - tanks, humvees, roadblocks, sniper teams, K9s, Russian and US troops mixed with police at all nearby intersections. Media tents, trucks coralled on the lawn. A crowd gathers, filling stands.

People are well-dressed and chatting lightly. The whole Green Zone looks like nothing ever happened.

INT. SOMEWHERE - WASIK GETS READY

SOMETHING TO MAKE US HATE WASIK. Wasik in his mansion. The true depth of his evil here.

BOWEN
WARNING, ADMISSION OF GUILT, TIME TO GO.

Wasik finishes putting on his suit, adjusting collar and tie. Bowen waits in a corner, arms crossed over a tux.

An aide mutters something to Wasik in Polish. He laughs derisively.

EXT. BUILDING - DAY

Stack and Steve put on National Guard uniforms. Steve fiddles with a small camera.

STACK
Isn't this self-incrimination?

STEVE
I'll just edit myself out.

EXT. STREET CORNER - CONTINUOUS

Josh's squad secures a corner.

EXT. MOTOR POOL - DAY

Stack strides into the motor pool in a Major's uniform, Steve following a little awkwardly behind him as a lieutenant. Stack casually returns a salute from a passing mechanic.

They pass an available humvee - one they could steal.

BOBBY
Hey, um, ah.

But Stack is already climbing onto a BRADLEY TANK instead.

STACK
Steve, Steve. Nobody could ever steal one of these... if he didn't have the keys!

He dangles them lightly, laughing.

STACK (CONT'D)
Ha ha! You sit tight, I'm about to hook you up.

INT. ABANDONED OFFICE - CONTINUOUS

Far outside the Green Zone, through the window of an abandoned downtown office building, Mallory centers over the microphones on the empty podium.

MALLORY
Wind - 260 degrees, 5 miles per hour. Range - 2.456 kilometers.

Next to her lies the Cheytac rifle, machine-mounted with calibration gears.

Preston keys buttons on the ballistic computer. The barrel arcs upward, ready for an impossibly long shot.

INT. BRADLEY TANK - DAY

Steve plops into the driver's seat. Stack buckles a turret gunner comms set to his head and climbs into the turret.

STACK
(over radio)
Turn it on.

Bobby fumbles for the mic switch.

STACK (CONT'D)
(over radio)
It's on your helmet cord.

Bobby finds it.

BOBBY
(into radio)
Ok.

He's surrounded by lights and controls. He finds the ignition, starts it.

EXT. CAPITOL PARKING LOT - CONTINUOUS

An MRAP brakes awkwardly to a stop next to an Russian armored BMP vehicle. Stack pokes his head out of the turret, grins to the Russian turret gunner, and hand-signals fellatio: *cocksucker*.

The Russian gunner offers a middle finger.

STACK
(into radio)
Steve, I want you to drive over this motherfucker first.

INT./EXT. CAPITOL BUILDING - DAY

Bowen leads Wasik out to cheers in the crowd. He waves as he takes the stage.

WASIK
BLAH BLAH BLAH

Bowen scans the crowd for signs of Daniel. His agents are doing the same thing.

INT. ABANDONED OFFICE - CONTINUOUS

The ballistic computer chirps.

PRESTON
The app is on. Dan’s targeting.

EXT. GREEN ZONE BORDER - DAY

Police guard the border to the safe zone. They trade looks uneasily - traffic seems tense, something’s happening.

EXT. PUBLIC ADDRESS - CONTINUOUS

WHERE IS THIS BAD ASS PLACE DAN IS HIDING? DOESN’T JAE HAVE THE APP?

Daniel holds the cell phone targeting beam steady - center mass on Wasik, who is about to conclude his remarks. A progress bar reads: TARGETING.

WASIK
BLAH BLAH concluding hype hype!

His personal hatred flares as the app signals a lock - at the moment of the loudest cheers from the crowd.

Bowen scans the crowd - wait, who is that holding the phone?

Daniel and Bowen lock eyes. Shit! Daniel presses the fire button on the app.

INT. ABANDONED OFFICE - CONTINUOUS

The Cheytac FIRES! The glass wall in front of the blast completely shatters out.

Bowen shoves Wasik down and out of the way as the round smacks the microphones right off the podium.

DISASTER!

Security springs into action. DHS and police move, K9s bark, vehicles and lights and sirens. Sudden flurry of activity!

WHEN DANIEL SNAPS INTO ACTION - IT NEEDS TO BE AWESOME. HE'S NOT A TERMINATOR MACHINE, HE'S OFF MOST OF THE TIME, BUT THAT TRAINING KICKS IN HARD WHEN IT NEEDS TO. HE'S NOT A MACHINE!

This is combat! THE AMBUSH! HOLY SHIT, GUNFIRE, PULL BACK, PEOPLE ARE ALREADY DEAD. RUNNING AND RUNNING.

WHAT HAPPENS TO JOSH

TAKE THE UN OUT - this is an army built for Wasik - DHS conscripts etc

Dan and Jae leap up from where they’re at and move toward Wasik - attack mode! This is awesome to behold - they fight through some of Bowen’s staff,

They hunt Milek, pursue him, but it’s too late. UN tanks start to roll.

INT. ABANDONED OFFICE - CONTINUOUS

Mallory and Preston detach the rifle and pack up.

PRESTON
Did we get him?

MALLORY
No.

Helicopters already thump toward them, vectoring in.

******(PAGE 95) - UN ATTACK

EXT. GREEN ZONE BORDER - CONTINUOUS

Rashid's men attack the border checkpoints, joined by fast-moving militiamen.

EXT. CROWD - CONTINUOUS

Wasik hears the gunfire. Smiles with satisfaction, but wipes his brow - close call!

WASIK
MAKES ATTACK ORDER

The sudden panic and gunfire sets off an Russian turret gunner, who fires a burst into the crowd. The thick, wire-headed Russian CAPTAIN climbs into his vehicle. The screaming begins.

EXT. STREET CORNER - CONTINUOUS

Josh and Vasquez spin to see the UN vehicles moving into the crowd, firing.

VASQUEZ
Holy shit.

Josh grabs the radio.

JOSH
No, god damn it, cease fire!

EXT. STREET CORNER - CONTINUOUS

One of his men is shot.

JOSH
Cease fire!

There's too much chatter on the radio. No one is listening, everyone is shooting at everyone now. Josh hops into the driver's seat and revs the humvee into a firing position on the Russians.

JOSH (CONT'D)
Vax, light 'em up!

The Mark-19 thumps, grenade rounds exploding off the UN vehicle's armor. Troops are hit on the ground. Josh fires over the hood with his M4.

INT. TOWER APARTMENT - SNIPER HIDE - CONTINUOUS

Mallory's big rifle thumps.

PRESTON
Miss. XXX adjust windage. Same target - fire.

BANG.

PRESTON (CONT'D)
Hit. Pick it up and move.

Bullets SMACK off the concrete wall. They grab their gear and move. Down the hallway, down the stairs.

They move into an apartment two flights of stairs. Mallory jumps over a pile of shopping carts. Preston follows, but lands heavily on one leg and collapses.

He groans - he twisted his ankle.

MALLORY
Can you keep up with me?

PRESTON
Yeah.

They move down the hallway and into a new room, and set up again.

Mallory spreads the bipod legs, takes aim while Preston prepares the spotting scope.

PRESTON (CONT'D)
700 meters.

MALLORY
(into mic)
Dan, this is Mal. There's a big hole where our flank used to be. Got two APCs moving down Summit Ave toward your position.

PRESTON
Big guy, rear vehicle, turret. Fire.

BANG.

EXT. DAN IN COMBAT - DUSK

Vehicle commander drops into his turret, dead.

He’s linked up with someone - some ex-police militia allies

Dan uses Elmo sandwich container C4 bomb to kill a tank here, pops everybody who tries to get out.

CAN’T SEE FRIENDS OR ENEMIES, SHOTS IN DISTANCE, JUMP - BITE YOUR TONGUE, SPRAIN YOUR ANKLE! SHOTS MISS, DON’T KNOW ANYTHING! CONFIRMED KILL, WOW, TURNED BY INCOMING FIRE KILLING THAT GUY

BAD ASS LOCAL LEADER OR SOMETHING, KILLED RIGHT AWAY

YOU FEEL INADEQUATE, FIND SOMEONE MORE SKILLED THAN YOU, TRUST HIM, THEN HE STARTS FUCKING UP

DAN AND RASHID ENCOUNTER EACH OTHER

THEY HAVE TO KEEP MOVING!

EXT. STREET CORNER - NIGHT

Militia leader fights too, leads the troops. Dan and Jae pressured by enemy vehicles!

INT. MRAP - CONTINUOUS

Steve and Stack roar down the street to the border. Darkness, ear-shattering explosions, and flashing lights. Stack rocks the grenade launcher, blows up an army truck full of blue helmets.

STACK
Whoo hoo!

Steve drives straight at the enemy BMP.

STEVE
Oh shit!

They crush the BMP, knocking it over. Cool!

The militia is encouraged! Fight resumed!

Looks like they might get out!

Steve and Stack crawl out of the vehicle.

(ALT - STACK SEES CRUSHED UN HELMET ON DEAD ENEMY - SOMETHING ON YOUR MIND, BRO?)

19 XXXX SEQUENCE 19 (6-8 PAGES) - HOPE SHIFT

A Russian T-80 rumbles into the intersection in front of them.

Direct troop contact

Primary runs out of ammo almost right away, down to nothing, one pistol mag

Incoming rounds - glass shatters overhead, don't know where it's coming from. Combat present, still distant

Jae is hit here somewhere - she calls him retarded for exposing himself to fire to get her.

Stack and Steve escape to separate sides of the street as machine gun fire chews the walls.

T80 chews up the ground troops - militia flees!

(NEEDS TO BE A RUN AND GUN - FALL BACK! FALL BACK! OUT OF AMMO BY THE END!) (STORES GETTING BLITZED, VOLUME OF FIREPOWER)

INT. TACTICAL OPERATIONS CENTER (TOC) - CONTINUOUS

TAKE GENNARO OUT

The TOC staff personnel watch the action unfold through drone video feeds. The Russians are moving through the area, demolishing civilians, structures, and their own troops. General Gennaro watches a score of civilians being cut down by the UN.

GENNARO
Jesus.

SEVERSON BETRAYS THEM ALL, BEGINS THE BOMBING. Or Wasik orders and severson obeys.

WIDESPREAD CHAOS EVERYWHERE

A SMALL TEAM OF GUYS FLEEING FROM WITHERING FIRE, PUSHED, DOWN LOW, GETTING SHOT ONE AFTER THE OTHER, THEY FINALLY RUN. BREAK BREAK BREAK - DISASTER! THEY'RE RUNNING FOR THEIR LIVES, PUSHED INTO A CORNER. THIS ALL HAPPENS FAST.

ONE GROUP IS CUT DOWN IN THE ALLEYWAY, AS UN SOLDIERS ROUND THE CORNER, THE FINAL TRAPPED GUY SAYS “WAIT, WAIT” BEFORE BEING CUT DOWN, DEAD. BARELY ENOUGH TIME TO REALIZE THIS IS THE END. TWO OTHERS FLEE INTO A MALL, INTERIOR, TRYING TO HIDE, THE UN STACK ON THE DOOR, IT'S A FAST ENTRY, AND THEY BARELY MAKE IT INTO THE FIRST STORE, BULLETS CUTTING INTO THE WALL ABOVE THEM. THEY SCRAMBLE, WINDOWS IN THE MALL SHATTER AS GUNFIRE CHASES THEM. IT'S MINNEAPOLIS' 2ND STORY MALL - THEY RUN UP ESCALATORS, TRYING TO HIDE.

EXT. CITY STREET - DUSK

People in masks, lanky starving civilians, fed up. Molotov cocktails being thrown at the border, security dissolving. The city is revolting, pushing up the streets. Russian vehicles open fire.

Rashid and five of his guys move out of the kill zone as expertly and quickly as possible, but fire comes in from too many sides. Three are cut down, the other two can only back into one corner, bullets chipping everything, before troops appear around the opening - ok, deep breath in, cut down, all are killed.

EXT. BORDER PITS - NIGHT

Militia troops in orderly retreat. They come up on the edge of a body pit.

This is a dump site for one of the camps, old and new bodies, many with hands tied. Behind them in the city, miniguns buzz, explosions thump.

Where do they go? The youngest of them weeps.

The leader rallies them and they move through the pits.

INT. TACTICAL OPERATIONS CENTER (TOC) - CONTINUOUS

Severson watches the unarmed militia cross the pits. Two drone operators set up the kill.

The first missile kills most of them, except for one guy who won’t die, even after a second missile.

The IR camera zooms into the milita leader’s expression before the final flash.

DRONE PILOT
Ok, *that’s* a kill.

INT. HOTEL LOBBY - NIGHT

The building has been blown in - pipes have burst, power is out. Daniel and Jae hide with cowering civilians, still wearing their pro-Wasik t-shirts.

Someone killed - who's over there? Who is that? WEEPING OVER DEAD BODY

CONCIERGE
It’s one of them.

DANIEL
Get out of my way.

Jae is shaking. Daniel quickly assesses her injuries.

JAE
Bleeding?

Daniel pats the wound, feeling for blood - but burst pipes make everything wet.

DANIEL
The entrance wound is in your lower back, and it leaves through your thigh.

JAE
Do the leg.

INT. 5-STAR HOTEL PENTHOUSE - CONTINUOUS

Mallory and Preston move into a the lobby of an abandoned 5-star hotel and head toward the stairs, Preston limping the whole way.

They set up in the penthouse.

They see a few BMPs holding down intersections, guns quiet. Not much moves in the streets below except for an occasional stray bullet. They look over the border into the Green Zone, to the building where Daniel is.

INT. HOTEL LOBBY - CONTINUOUS

Daniel tightens the tourniquet. Jae’s breath becomes ragged.

DANIEL
You’re tough. You can do this.

JAE
I can't.. Breathe. Lung's collapsing. You need to make... a hole. Second.... intercostal space.

She directs his fingers to a spot below her clavicle.

JAE (CONT'D)
Do you have a... A...

He pulls his knife and cuts a section of her rubber hydration bladder hose, then sanitizes it with some liquor from behind the counter. He positions the blade on her chest.

Hesitates.

JAE (CONT'D)
Do it.

He pushes the blade into her chest. She whimpers.

DANIEL
It's okay, hang on.

He uses the blade to leverage the rubber tube into the incision. She cries out, but with a hiss from her chest cavity, her breath comes back, deeper, fuller.

DANIEL (CONT'D)
There you are. Hey.

He wipes her tear away - she's looking very pale. He holds her as she smiles up at him.

INT. 5-STAR HOTEL PENTHOUSE - CONTINUOUS

Mallory scans through the scope. She sees something that makes her concerned.

INT. COFFEE SHOP - CONTINUOUS

JAE
Danny, I'm cold.

Everything is wet - can't find any new bleeding.

Worried, he turns on a white light flashlight - there is blood EVERYWHERE.

DANIEL
Holy shit.

He sees the wound he missed.

DANIEL (CONT'D)
Oh shit.

Bullets crack down the street. He turns the light off, pulls her to the side, and begins to treat the new wound.

DANIEL (CONT'D)
It's ok, it's ok.
(turning around)
Is anyone here a doctor?

A dozen patrons cower behind them. They all go silent.

DANIEL (CONT'D)
Anyone, please, a doctor?

They all keep their distance, like he's contagious. Unknown to Daniel, Dr. Fenley is watching, afraid to act.

JAE
Danny.

He sadly looks at her, and realizes he's too late. He pulls her legs over his lap and she wraps her good hand around the back of his neck, holding him like a child, her head in his neck. Her gaze wanders.

JAE (CONT'D)
Remember when you.. When you said home is what you fight for?

He nods. She closes her eyes.

JAE (CONT'D)
Stay close to me.

He kisses, and her head begins to drop. Her breath slows, slows.

DANIEL
No.

Stops.

DANIEL (CONT'D)
No, Jae. No.

Her eyes have closed. He holds her, unable to keep the tears back this time. He touches his forehead to hers.

The radio crackles.

MALLORY
(over radio)
Dan, it's Mal. You've got vehicles coming in fast from three directions. Black S.U.Vs.

Daniel lays Jae down, stands unsteadily.

MALLORY (CONT'D)
(over radio)
Danny?

Mallory waits for a response.

MALLORY (CONT'D)
Are you alive?

DANIEL
(over radio)
Mal. Drop it and get out. I love you.

He turns to the people. There's nothing he can say to them. He grabs Jae's rifle and leaves the building.

INT. 5-STAR HOTEL PENTHOUSE - CONTINUOUS

Mallory watches through the rifle scope as Daniel stands in the street. He looks up to her, as if he knows right where she is. A wordless goodbye. Black S.U.V. s swoop in and Dan is viciously attacked by BLACK OFFICE mercenaries, hooded, and pushed into a vehicle.

The lights in the room suddenly click on.

PRESTON
Get up!

She grabs the rifle and they run out the back, just as the door is blown inward and UN soldiers storm in, shouting.

PRESTON (CONT'D)
Elevator!

They run down the hallway toward the elevator. Mallory slides in just as Preston is slammed from the side by the Russian Captain. The Captain's knee jams Preston to the floor as the he reaches for something.

PRESTON (CONT'D)
Oh Jesus he's gonna stab me! Mal! Mal, help!

The door closes on him as the knife plunges into Preston's kidney. He screams. As the elevator starts to move down, Mallory can hear Preston's throat being cut.

She buries her face in her hands, sobbing. The elevator floors ding, one after another.

She recovers slowly. Draws Daniel's pistol, ready to fight to the death.

The elevator door dings open to a flood of white light. But there are no shouts, no shots. Mallory moves cautiously out.

The light is coming from a spotlight on UN vehicle, and masked figures move around on top. One bends over a body, there's a flash of a knife, and off comes a scalp - from under a blue helmet.

The scalper stands and looks at her.

JOHN
Mallory.

He comes out from behind the light. He and two of his cousins killed all the Russians in front of the building, their weapons bulky with homemade suppressors.

He motions her over to him, hands bloody.

JOHN (CONT'D)
Let's go.

She walks out to him, and doesn't look back.

20 XXXXX SEQUENCE 20 ()

EXT. STREET - DAWN

A young child places a flower on a dead bird in the street.

Steve peeks out from inside a car, head-mounted camera still going. The street is empty, quiet. Littered with rubble, white with smoke and dust. Bodies, fires, wrecked cars.

He tries to open the door quietly, but it's stuck and he has to force it. He strains -

It bangs open with a loud noise. He gets up heavily and runs, panting, to a different, drops down behind it.

He looks over the car - there's a likely place to go, over there! He gets up and runs, runs, runs - up a curving ramp.

It’s choked with abandoned cars. A checkpoint lies burning. Steve realizes - it’s a dead end! He looks over the side. Groans.

He runs all the way back down, now very exhausted. Collapses near where he started.

The child finishes the funeral ritual. Stack shows up behind him (EATING AN APPLE?)

STACK
Hey, wiener. Where were you going?

SMASH CUT TO:

INT. PRESIDENTIAL BUNKER - CONFERENCE ROOM - DAY

THOCK, THOCK, THOCK - Daniel’s on his back, tied to a bench, getting worked over with a meaty fist. Masterson works him over while Bowen watches.

DANIEL
Still have the same softening routine?

BOWEN
Go with what works.

DANIEL
Alright then.

A tshirt is tugged over his head.

Masterson funnels water from a sink nearby over Daniel’s face. He splutters and chokes.

Bowen checks his watch.

Light stabs as the door opens. Pepper is in his formal secret service wear, bruises on his face.

Bowen shuts the water off.

ALT: BOWEN AND DANIEL HAVE A CHAT? DANIEL IS ACTUALLY IN CONTROL, RATTLES BOWEN’S CAGE. GETS HIM THINKING THIS WHOLE TIME.

The door opens loudly and Wasik comes in, flanked by security, officials, and media.

WASIK
Alright, let's make this quick, I want to declare victory from Denver. Mr. Bowen, is he soft enough yet?

BOWEN
Yes sir.

Bowen yanks the wet cloth , Daniel gasps for air. The room is filling with a half dozen media correspondents, cameras. This is going to be broadcast.

They chatter as the room is filled up.

WASIK
I want you to know, Mr. Walker. This is not about information.

The cameras click on. Wasik takes a long slow look at Daniel.

WASIK (CONT'D)

Bowen hears this.

DANIEL
D

WASIK
D

DANIEL
DAN TELLS HIM A STORY - LOSING FEAR. CRUSHES HIS LOGIC ON CAMERA

WASIK
You are American exceptionalism.

The cameras click off. Wasik stands.

WASIK (CONT'D)
If you're going to fight for nothing, Mr. Walker, at least choose the winning side.

Everyone stands to go. Wasik steps to Bowen.

WASIK (CONT'D)
Record it.

BOWEN
Sir -

Wasik states coldly at him, expressionless. Bowen looks away.

Pepper hears a report over his earpiece. He moves to Wasik.

PEPPER
Helicopter is on the roof, sir.

Wasik and his entourage walk away. Bowen stands still, thinking. Masterson waits for orders.

BOWEN
God damn it.

Bowen pushes Daniel to his feet. They walk the other direction, down the hall.

MASTERSON
Jesus. Where, the utility room?

BOWEN
Yeah. Did you bring your *CAN*?

MASTERSON
No.

BOWEN
Fuck.

MASTERSON
We could just knife -

He spins and pushes Masterson in the chest.

BOWEN
What the *fuck* are you talking about? Go find me a fuckin' pillow, or something.

He pushes open the utility room door and kicks Daniel to his knees, facing away. Bowen mutters, putting in earplugs.

He pulls his pistol, checks the chamber. Waits.

Daniel, without the use of his hands, slowly stands up.

BOWEN (CONT'D)
Get down.

Daniel ignores him.

BOWEN (CONT'D)
Masterson!

He kicks Daniel back down as Masterson comes in, carrying an ornate, decorated pillow. Bowen looks at it, shaking his head.

BOWEN (CONT'D)
Ok, crack the door. Don't close it.

MASTERSON
I know.

Bowen holds the pillow out, preparing to shoot through it.

BOWEN
Hold it. Camera. Get your fucking camera out.

MASTERSON
Shit.

He gets his phone out. Begins to record video.

BOWEN
Don't point it at me.

MASTERSON
Ok.

BOWEN
Set?

MASTERSON
On you, boss.

Daniel stands again.

Bowen growls and forces him to his knees. Daniel stands up. He forces him down again. Daniel stands up.

MASTERSON (CONT'D)
For Christ's sake, Mike!

A vicious kick to the knee puts Daniel down again. Bowen goes back, points the pistol through the pillow. All set.

BOWEN
Anything?

DANIEL
No.

Seconds tick by. Bowen can't do it.

21 XXXX SEQUENCE 21

He holsters his pistol and draws his knife. Cuts Dan’s bonds. Turns to Masterson’s camera phone.

BOWEN
Black Office Commander Mike Bowen. I declare myself and the assets of my organization to the Three Percent group, and release its leader from federal custody to be delivered to a location of his choosing.

MASTERSON
(shuts camera off)
Mike.

BOWEN
Client’s leaving, Rob, leaving us here to get eaten alive by the revolution. Fuck that. Pull your piece. Follow me

He fires twice into something safe. The gunshots echo down the hall. He and gives Daniel his pistol.

BOWEN (CONT’D)
Wasn’t enough you gotta kill bin Laden, you want to *become* him?

DANIEL

Bowen moves outside, walking briskly down the corridor, Masterson and Daniel in tow. They sneak, make a plan.

Pepper sees Daniel. Stops dead.

Bowen tries to call cease fire. Pepper shoots anyway, killing Masterson.

Gunfight - some slimy generals and UN execs get smoked in the crossfire as Black Office mercenaries fight.

Bowen kicks ass, but then Pepper shoots Bowen.

Pepper protects Wasik, pulling him from the area into the command center.

Dan checks his ammo - only one bullet left.

PEPPER
(wrist radio)
We’re compromised down here, anyone up top?

Pepper calls for backup while Dan prepares to attack.

Dan is barefoot, runs silently, smashes into Pepper. Pepper pulls out a Karambit knife, makes his stand.

Dan fights Pepper hand to hand, uses a chair to stop his knife.

They fight to a draw. Pepper doesn’t have to continue, doesn’t have to keep fighting. Daniel shakes his head - *no.*

Pepper attacks, and Daniel kills him. He doesn’t die easily, or well.

Wasik watches as Daniel draws Bowen’s handgun.

He groans - he’s bleeding from an inner arm slash.

WASIK
Tick, tock, tick, tock.

Dan starts to ask something, then decides it isn't even worth it. Finally, puts his gun down. Grabs Wasik by the neck, picks him up.

INT. BUNKER ELEVATOR - CONTINUOUS

Daniel throws Wasik into the elevator.

DANIEL
Sit down.

He pushes “G” on the elevator panel, trying to keep pressure on his arm.

The elevator is slow. They look at each other.

WASIK

DANIEL
XXXstory my dad told meXXXXX you don’t think people will find out?

WASIK
What do you think will happen when those doors open?

Daniel just stares. Wasik laughs.

Daniel is still bleeding. He collapses to the floor.

Wasik stands, brushing off his suit. The elevator door opens.

FADE OUT.

****22 (PAGE 110) - DENOUEMENT - SEQUENCE 22 (2-4 PAGES)

TV SCREEN - THE NEWS

A few fast-cut alarmist stories about terrorist attacks throughout downtown St. Paul, before -

CUT OUT

Emergency Alert System blips on. A brief tone, before -

INT. MINNEAPOLIS ARMORY - DAY

Static interview camera - Daniel is uncomfortable under studio lights. Steve fusses behind the camera.

STEVE
..audio speeds. Alright Dan, positive energy, and remember who this is for.

DANIEL
The people.

STEVE
Right.

DANIEL
Okay.

STEVE
Dan Walker, leader of the Three Percent. You’re a hard man to nail down.

DANIEL
I guess if I weren’t, you wouldn’t have heard of me.

STEVE
Not so close into the mic, Dan.

DANIEL
Oh, sorry.

STEVE

INT. MINNEAPOLIS ARMORY - CONTINUOUS

A door bangs open behind him - chattering voices.

John, Jae, Stack, Mallory, Preston, Lovegood. Bobby is in the shot - BIG WTF MOMENT - WHEN are we? WE KNOW WHAT HAPPENS NEXT!!

(one story - dan wants to show them something - the rest of the team is coming back from something - testing the cheytac? Confirmed range - happy and hopeful. Mallory and preston - and jae - at the moment they loved each other. (SO TRY TO MAKE THIS WORK THAT DANIEL SHOWS UP AT THIS POINT EARLIER ON WITH THE CAMERAS BEHIND HIM- WE'RE NOW TOTALLY ORIENTED - when this is shown, show it from Jae's pov - and when dan comes out at this moment we know that he was worried about her. Confirmation of love from two angles) (AFTER HE RESUMES THE INTERVIEW, HE'S HAPPY)

STEVE (V.O.)
Were you scared?

INT. ELEVATOR - DAY

Daniel tries to hold the gun on Wasik, his vision blurring. His eyes go up to the ticking floor counter. He doesn't want to die, but he can't hold on anymore.

DANIEL
Well, yeah.

Daniel dies.

Wasik sneers, stands with dignity, and brushes himself off. Waits facing the door.

The elevator dings open. Men with guns and flashlights flood in. Before Wasik can speak his first command, he is struck in the stomach and forced to his knees by the soldiers.

The soldier moves to Daniel, takes off his mask - it's EDDIE KNIGHT. He checks Daniel's brachial pulse with two fingers.

DANIEL (V.O.)
No one wants to give up everything. Most of us just want to live in peace.

EXT. CAPITOL STEPS - DAY - CONTINUOUS

Chaos on the Capitol lawn - special forces soldiers run from helicopter ramps, each wearing a “III” patch (ALT: INVERTED US FLAG).

Soldiers running, medical tent, street fighters, cops, people helping people.

Wasik is thrown down and held at gunpoint. Behind them soldiers are laying out the dead on the capitol lawn.

Eddie lays Daniel’s body out on the capitol steps. Squats down next to him. Checks his vitals.

DANIEL
But freedom is not something you have, it’s what you are. And sometimes that’s a scary place to be.

EXT. THE CABIN - DUSK

Full US Army funeral honors - Eddie, Stack, and some other III fighters bury Daniel near the cabin.

Jae sits on the ground, bruised and battered. She hangs her head as John performs a Lakota prayer.

EXT. CITY PLAZA - DAY

Fall morning. A lineup of UN and government officials - Wasik’s friends - on stools. Someone reads final recitation.

STEVE (V.O.)
So how does the story end?

Jae and the others watch from a gathered crowd of government elites, embattled militia fighters. The Six talks Charlotte. Steve next to Charlotte and the news people, filming with his own camera.

DANIEL (V.O.)
I don’t know if it’ll ever really end.

Down the line, the stools are kicked out, finally reaching Wasik. He dangles without changing expression.

DANIEL (V.O.)
There's always some part of us that'll hate the other part.

Jae is the first one in the crowd to leave. Mallory, John, and local militia leaders pick up her tail - back out to their home neighborhoods.

INT. NEWS STUDIO - DAY

Busy news floor. Charlotte handles a DVD (or something better) of the first copy of Steve's film, titled THE SECOND AMERICAN REVOLUTION. She plugs it into the EAS machine.

DANIEL (V.O.)
But we'll never get better if everybody's afraid of everybody else.

Charlotte activates the system.

SERIES OF SHOTS:

A) TVs and smart phones all over the country receive this message.

INT. MINNEAPOLIS ARMORY - DAY - CONTINUOUS

Daniel's done speaking - he waits nervously. The red REC button blinks.

DANIEL
Did that answer your question?

STEVE
(behind the camera)
Ugh, I think the ISO is fucking up the grain in the shadows, can we this it again?

Daniel laughs. His first in a long time.

FADE TO BLACK.